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A GUIDE
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OF THE
BRITISH MUSEUM,
BLOOMSBURY.

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DRAWINGS, COINS AND MEDALS, EGYPTIAN AND ASSYRIAN
ANTIQUITIES, GREEK AND ROMAN ANTIQUITIES, BARBICAN
AND MEDIEVAL ANTIQUITIES AND ETHNOGRAPHY, ZOOLOGY.

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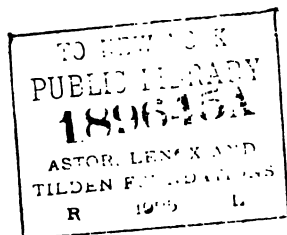
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PREFACE TO THE PRESENT EDITION.

THE descriptions of the specimens of Geology, Mineralogy, and Botany, and other notices referring to these departments, have been omitted in the present edition of the Guide, the collections themselves having been removed to the British Museum (Natural History), in the Cromwell Road, South Kensington.

INTRODUCTION.

THE great Museum of art, of natural history, and of literature, to which the present volume is but a partial guide, has been of gradual, and until of late years of slow growth. It dates Foundation. its actual foundation from the year 1753, when an Act of Parliament was passed "for the purchase of the Museum, or Collection of Sir Hans Sloane, and of the Harleian Collection of Manuscripts; and for providing one General Repository for the better reception and more convenient use of the said collections; and of the Cottonian Library, and of the additions thereto." Virtually, its origin may be ascribed to the formation by Sir Robert Cotton, at the end of the 16th Cotton and beginning of the 17th centuries, of his noted collection of Library. Manuscripts, embracing biblical, historical, and literary remains of the early and middle ages, and especially rich in English literature, monastic records, and state papers. The collection received augmentations from his descendants, and was eventually presented to the nation by his grandson, Sir John Cotton, in the year 1700.

The history of the Cotton Library is directly connected with the origin of the British Museum; for it was in consequence of the building in which it was preserved at Westminster being destroyed by fire, in the year 1731, that the Government of that time was induced to consider the scheme of a general repository for that and similar collections, realized by the Act of foundation of the present Museum.

The several collections enumerated in the Act of Incorporation—the Museum of Sir Hans Sloane, the Harleian Manuscripts, and the Cottonian Library—were brought together in the year 1754 in Montagu House, Bloomsbury, which had been built for Ralph, Duke of Montagu, and the site of which is occupied by the existing Museum. They were opened to Sloane Museum. Harleian Manuscripts. Montagu House.

the public on the 15th of January, 1759. Admissions to the galleries of antiquities and natural history were by tickets only, on application in writing, and were, in the first instance, limited to ten, for each of three hours in the day. Visitors were not allowed to inspect the cases at their leisure, but were conducted through the galleries by officers of the house. The hours of admission were subsequently extended, but it was not till the year 1810 that the Museum was freely accessible to the general public, for three days in the week, from ten till four o'clock. The present arrangement, by which it is opened daily, and only particular rooms are closed alternately on four days in the week, dates from the month of February in the year 1879.

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For a long period Montagu House was made to accommodate the Library and Museum with the collections which had subsequently accrued to them, and, in the year 1816, accommodation for the Elgin Marbles had been obtained by temporary additions to the old building; but in the year 1823 space was demanded for George the Third's extensive Library, then become public property. It had now, to some extent, become apparent to what dimensions a combined National Library and Museum of art, archæology, and natural history might be expected to attain. It was determined therefore to erect a special gallery for the reception of the Royal Library, and to make it a portion of a new building designed for the other collections, in place of Montagu House. By the year 1845 the four sides of the present Museum had been erected, and Montagu House had, to the regret of many, been removed.

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As time went on it was found necessary to make additions to the new buildings as designed by Sir Robert Smirke, and in 1857 the important feature of the present magnificent Reading Room, with its surrounding galleries for books, was added by Mr. Sidney Smirke, from designs suggested by the late Sir Anthony Panizzi, at that time keeper of the department of printed books.

ginal de-
ments.

Of the several departments which constitute the present Museum some have been only gradually developed. Originally there were only three, viz.: of Manuscripts, Printed

Books, and Natural History; the Coins and Medals, and Prints and Drawings, being united with the Printed Books.

The Department of Antiquities took its rise from the purchase, in 1772, of the collection formed by Sir William Hamilton, while ambassador at the Court of Naples, the foundation of which was the collection of fictile vases belonging to the family of Porcinari. It included in addition numerous objects in terracotta and in glass, very many coins and medals, together with bronzes, sculptures, gems and miscellaneous antiquities, and was purchased from a special parliamentary vote of £8,400. A large portion of a second collection, of equal extent to the first, was lost by shipwreck. The foundation of the Egyptian section of the department was laid by the acquisition, in August, 1802, of the antiquities acquired by the capitulation of Alexandria.

In the years 1805 and 1814, the department was further enriched by purchases of classical sculpture and other objects collected by Charles Townley, of an ancient family of Lancashire. The collection includes the majority of the finer single statues now in the Museum. The chief of them came from excavations at Hadrian's villa, near Tivoli; from the Mattei collection at Rome; from excavations at the Villa of Antoninus Pius at Monte Cagnuolo, near the ancient Lanuvium, and from the Villa Montalto at Rome; or were acquired by various purchases. During the collector's life these marbles were preserved in a house adapted for the purpose in Park Street, Westminster. Mr. Townley died in the year 1804. By his will he bequeathed his collection to his brother, on condition of his expending on a building, for its exhibition, a sum of not less than £4,500, or, failing his brother's acceptance of the condition, to his uncle, on the same terms, and if declined by both legatees, it was to go to the British Museum. In the following year, 1805, a grant of £20,000 was obtained from Parliament to enable the Trustees to make an arrangement with the family for the purchase of the marbles; and subsequently, in 1814, the bronzes, coins, gems, and drawings of Mr. Townley's collection, which were not included in the bequest, were acquired for the sum of £8,200.

The years 1814 and 1815 are the period of the enrichment

Parthenon Sculptures.
(Elgin Marbles). of the Museum by the acquisition of portions of the frieze, metopes, and sculptures in the round of the Parthenon of Athens, and the Temple of Apollo at Phigaleia, in Arcadia. The Parthenon sculptures—partly the work of Pheidias and the most precious relics of antiquity—with other works of Greek art at its highest point of excellence, had been brought together by the Earl of Elgin, chiefly during his embassy at Constantinople in the years 1799 and 1811; and an Act for the purchase of his collection, for £35,000, was passed in July, 1816.

Phigaleian Marbles. The Phigaleian marbles had been excavated by Mr. C. R. Cockerell, the architect, and others, who had formed an association for the purpose of exploration of antiquities. They were purchased in 1815, 1816, for £19,000.

Payne-Knight Collections. Another interval of ten years was followed by the acquisition of Mr. Payne-Knight's marbles, bronzes, coins, and other antiquities, bequeathed by him to the Museum, and estimated at the time at not less than £60,000.

Lycian Marbles. The marbles recovered by Sir Charles Fellows from the sites of buried cities in Lycia were received in 1845.

Assyrian Sculptures. In the years 1851–1860 were added the Assyrian sculptures excavated by Mr., now Sir, Henry A. Layard.

Mausoleum remains. In the years 1856, 1857 were acquired the remains of the famous Mausoleum, with other works, from Budrum, the ancient Halicarnassus, recovered by Mr. Charles T. Newton, the present Keeper of the Greek and Roman antiquities.

Greek Sculptures. Since then many choice works of Greek sculpture have been added to the Museum: especially may be mentioned those obtained from excavations at Cyrene in 1861, and by purchase from the Farnese Palace at Rome in 1864. The latest acquisitions of importance are the remains of extremely interesting sculptured columns and other objects recovered from the buried ruins of the Temple of Ephesus in the years 1863–1875, under the direction of Mr. J. T. Wood, and a series of architectural members and pieces of sculpture with a number of very important Greek inscriptions, excavated by the Society of Dilettanti on the site of the Temple of Athena Polias at Priene, and presented by them in 1870.

Ephesus. These successive acquisitions have made the Museum collec-

tion of Greek marbles one of the richest in Europe in works of the finest art. In sculpture of purely archaic interest the Museum is quite pre-eminent, for no other gallery can show works to rival in antiquity and completeness the wonderful monuments of Assyrian art unearthed by Mr. Layard at Kouyunjik, the site of the ancient Nineveh, and at Nimroud. Assyrian remains. The colossal bulls and long extent of sculptured slabs covered with inscriptions which ornamented the palace of Sennacherib, the records of Assyrian history inscribed in cuneiform character on sun-dried bricks and cylinders, with ivories, bronze vases, and numerous other objects, brought together within the Museum walls, have been the means of in a great measure restoring the history and realizing the grandeur and advanced civilization of an ancient empire, the memory of which had been almost lost.

The great collections of sculpture successively absorbed by the Museum were, in the majority of instances, accompanied by other monuments of ancient art—as bronzes, fictile vases, coins, gems, and gold ornaments; and these received large additions from the purchases made at the sale of the celebrated Pourtalès collection in 1865; the acquisition of the Blacas Portalès, Blacas, and Castellani collections. collection in the year 1866; and the two collections purchased from Mr. Alessandro Castellani in 1872 and 1873 respectively. These are mostly brought together in the suite of rooms on the first floor.

As was to be expected from their many-sided interest, the Coins and Medals. collection of coins and medals, from being a small branch of general antiquities, has grown to be a separate department. The first considerable acquisitions were derived from the general collections of Sir Robert Cotton and Sir Hans Sloane. The cabinet of Anglo-Saxon coins of Samuel Tyssen was purchased in the year 1802 for £620; and this was followed, in 1805 and 1814, by the Townley collection; in 1810 by that of English coins formed by Edward Roberts, of the Exchequer, bought by Parliamentary vote for £4,200; in the following year by the Greek coins of Colonel de Bossett (£800); in 1824 by the coins and medals in Richard Payne-Knight's collection; in 1833 by the Greek and Roman coins of H. P. Borrell, of Smyrna (£1,000); in 1836 by the oriental collection be-

queathed by William Marsden ; in 1856 by Greek and Roman coins from Sir William Temple's collection ; in 1861 by Mr. De Salis's present of Roman coins of all metals ; by that of Mr. Edward Wigan of imperial Roman gold coins, in 1864 ; by upwards of 4,000 coins, chiefly Roman gold, from the Blacas collection, in 1866 ; and in the same year by the Greek coins bequeathed by Mr. James Woodhouse. In 1872, the sum of £10,000 was expended in the purchase of the finest specimens of Greek and Roman coins in the Wigan collection. In 1877, a very important addition was made to the collection by the donation of the cabinet of coins and medals belonging to the Bank of England, including the Cuff and Haggard medals.

s and
ments. The extensive cabinet of gems which constituted the main feature of the Blacas collection, comprising 951 cameos and intaglios, including the chief part of the Strozzi collection, belongs to the department of Greek and Roman antiquities, and is placed on view, with other gems and with gold and silver ornaments, in the room adjoining the department of Coins.

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le. The original conception of the Museum as the combination of a library with works of classical art and specimens of natural history for a long time almost excluded the important, and, to the general visitor, perhaps more interesting branch of Ethnographical and Medieval antiquities, though this was from the beginning partly represented by a portion of the Sloane museum. But, though of late growth, this department has rapidly developed itself, and is destined to form a conspicuous division of the Museum. The warlike weapons, the articles of dress and ornament, and other objects from the South Sea Islands, now no longer to be obtained, which had been derived from Captain Cook's explorations, until recently formed the principal representatives of the ethnographical section. But the addition
ty. of the prehistoric and general collection of Henry Christy, presented by his trustees to the nation in 1865, not as yet, however, placed in the Museum galleries, but still preserved in what was the private residence of the collector, raises it to a first importance.

eval
tions. The Medieval section has been greatly assisted by donations

and bequests—the bequests of Mr. Felix Slade, in 1868, ^{Slade.} chiefly of glass; of Mr. John Henderson, in 1878, of rare ^{Henderson.} pottery, oriental arms, &c.; and the gift of Major-General ^{Meyrick.} Meyrick, in the same year, of oriental armour and military weapons, with other objects. Very many single specimens of Majolica, and antiquities of all descriptions, together with an extensive collection of oriental porcelain, have been from time to time presented by the present Keeper of the department, Mr. A. W. Franks, to whose friendly influence, moreover, the ^{Franks.} Christy, Slade, and Henderson bequests are to be attributed. Among the principal purchases are those at the Bernal sale in 1855, for which a parliamentary grant of £4,000 was made; and, in 1856, of the carved ivories collected by Mr. W. Maskell. A collection of British Antiquities was commenced in 1851. ^{British Antiquities.} It comprises illustrations of the early history of the British Islands through its various phases of Early British, Anglo-Roman, and Anglo-Saxon, lately enriched by the donation from Canon Greenwell, of his very valuable collection of early British remains excavated from the barrows of England, and comprising about 200 British urns and a number of relics found with them.

Although the antiquities of India have always been represented in the Museum, the collection was not considerable; and this was the less important as the Indian Government ^{Indian.} had a Museum of their own in London. In consequence, however, of the recent transfer from this institution to the British Museum of the early Buddhist sculptures from Peshawur and the Amaravati Tope, they are now likely to occupy a more prominent position.

The Natural History collections have also been of late ^{Natural History collection.} growth—though now developed to magnificent proportions.

The deplored necessity of separating the Natural History collections, in order to make room for expansion of the other branches of the Museum, has already so far operated that the three departments of Geology, Mineralogy, and Botany have been withdrawn and are now established in the new building erected in Cromwell Road, South Kensington. Difficulties in obtaining fully furnished cases for exhibiting the specimens have delayed the opening to the public of the galleries in

which they are placed ; but the work of arrangement is being actively proceeded with, and when this is completed a separate Guide for the new Museum will be drawn up, in which the rise and growth of these collections will be recorded.

Zoology.

The Zoological collections, constituting a full half of what is comprehended under the general term of Natural History, still for a time continue to occupy galleries in the British Museum. Zoology was to a small extent only represented in the Sloane Museum. Col. George Montagu's Ornithological collection was added by purchase in 1816 ; but it was only in the year 1837, after Major-General Hardwicke's collection of Indian animals of all classes (bequeathed in 1835) had been received, that a sufficiently large nucleus for a Zoological Department was formed. The collections in their present proportions were mainly formed under the second keeper, Dr. John Edward Gray, who held his office from 1840 to 1874. During that period were added the Mammals and Birds brought together by Mr. B. H. Hodgson during his long residence in Nepal (1843) ; the collection of fishes of W. Yarrell ; the collections made during the Antarctic voyage of H.M.SS. *Erebus* and *Terror* under the command of Capt. Sir James Ross (1846), and during the surveying voyage of H.M.S. *Sulphur* under the command of Captain Sir Edward Belcher (1844) ; the entire Museum of the Naval Hospital of Haslar (1844) ; the Entomological cabinets of James F. Stephens, purchased in 1835 (88,000 specimens), and of Sir John Bowring, who collected for many years in India, China, and Java, and presented the whole of his collection in 1863 ; the vertebrate animals brought together by J. Reeves in China ; the Conchological collection of Mr. Hugh Cuming, believed to be the largest ever made, partly presented and partly purchased in 1866 ; and the collection of Coleoptera of the Rev. Hamlet Clark purchased in 1867. More recent acquisitions are Mr. A. R. Wallace's collection of Birds from New Guinea and the Malayan islands, purchased in 1874 ; the collection of Madeiran shells bequeathed by the Rev. R. T. Lowe in the same year ; the unique collection of Buprestidæ made by Mr. Edward Saunders and

purchased in 1874; Dr. Bowerbank's British and Foreign sponges purchased in 1877; the collections made by the Naturalists accompanying the "Transit of Venus" expeditions in 1875 and presented by the Royal Society; and finally the specimens collected during the late Arctic expedition and presented by the Lords Commissioners of the Treasury in 1878.

The Department of Prints and Drawings occupies but a small space in the Museum building, but its contents should be perhaps more generally attractive than any other of the collections. Original drawings of Michael Angelo and of Raphael, and of others of the Old Masters, with etchings and engravings of the different schools from the earliest period to recent times, are not only of the highest value for the study of modern art, but are objects of enjoyment easily appreciated by all classes. In addition to accumulations by purchase, it includes the collections of Sir William Hamilton, acquired in 1772; of Mr. Townley, 1805, 1814; of Baron Moll, 1815; of Mr. Payne-Knight, 1824; of Mr. Sheepshanks, purchased in 1836; of Mr. Harding, purchased in 1842; of Raphael Morghen's works, purchased in 1843; Sir William Gell's drawings, bequeathed by the Honourable Keppel Craven, 1852; the political prints of Mr. Edward Hawkins, formerly Keeper of the Antiquities, purchased in 1867; the collection of Mr. Felix Slade, bequeathed in 1868; and that of Mr. John Henderson, bequeathed in 1878. The Department has no gallery for the display of its contents, but, in order to make them in some degree more generally known, a selection, to such an extent as the space allows, is exhibited in the King's Library.

In addition to the numerous objects belonging to these several classes of antiquities and to certain branches of natural history, which are displayed in the various galleries open to the inspection of visitors, a large number, of equal interest and essential to the illustration of the subjects they are connected with, are, from want of exhibiting space, either placed away in drawers or arranged in a very crowded state in the basement. Here are stored rather than exhibited very interesting monuments of antiquity, Indian sculptures, Mexican antiquities, many Roman sepulchral sculptures, Greek and other inscriptions in large numbers, and other precious remains. The removal of

Prints and
Drawings.

Collections
in base-
ments.

the Natural History collections now in progress will give the opportunity of bringing out the greater part of these antiquities for public inspection; at present they can hardly be examined by individual students. In these obscure vaults are deposited also the first casts taken from many of the finest of the Museum sculptures, capable of being made available as models for art students if placed in suitable galleries.

Educational
uses of the
Museum.

In concluding this short general view of the gradual formation of the different collections, it may be held excusable to point out that they are exhibited not as mere objects of curiosity, or of passing interest, but as means of direct instruction in art, archæology, and natural science. It would seem, however, that this truth is far from being generally recognized. As yet, but few are the occasions when a lecture or a demonstration is offered to a school or class brought to a particular gallery for instruction. If lessons to students could be given from the visible objects and specimens exhibited in the Museum, it cannot be doubted that a more living interest in the sciences they illustrate would be awakened than can be excited by the more usual modes of teaching from the book. Until this method is generally followed it cannot be said that the British Museum, or other kindred institutions, are properly appreciated, or made to assist as they ought the progress of education.

EDWARD A. BOND,

Principal Librarian.

August 8th, 1881.

LIST OF BENEFACTORS TO THE BRITISH MUSEUM
FROM WHOM DONATIONS OF MAGNITUDE
HAVE BEEN RECEIVED.

1753. SIR JOHN COTTON, BART.*

The collection of Manuscripts and Charters formed by his grandfather, Sir Robert Bruce Cotton, Bart., known as THE COTTONIAN LIBRARY. *Presented to the country in 1700.*

1753. HENRIETTA CAVENDISH HOLLES, COUNTESS OF OXFORD
AND COUNTESS MORTIMER; AND MARGARET CAVEN-
DISH, DUCHESS OF PORTLAND; relict and daughter of
the Earl of Oxford.†

The collection of Manuscripts and Charters formed by Robert Harley, Earl of Oxford, Lord Treasurer, and his son Edward, the second Earl.

1753. SIR HANS SLOANE, BART.† (*By bequest.*)

Library of Printed Books and Manuscripts; collections of Natural History, Antiquities, Coins, Ethnography, &c.

1756-57. THOMAS HOLLIS, Esq.

Bronze Statuettes, Greek Inscriptions, and a Mural Painting from Pompeii.

1756-60. PITT AND SMART LETHIEULLIER, Esqs.

Egyptian Mummies, Coffins, fragments of Statues, Bronzes, Manuscripts, specimens of Natural History, &c.

* Sir John Cotton may be regarded as a Benefactor to the Museum, since his donation formed a considerable portion of the collections at the foundation.

† These also may be acknowledged as Benefactors, and almost founders, because, although payments were made for the Harley and Sloane collections, those payments were intentionally fixed in amount considerably under the value.

1756. COLONEL WILLIAM LETHIEULLIER.

Egyptian Mummies, Coffins, fragments of Statues, &c.

1756. MRS. CATHERINE MADOX, widow of Thomas Madox
Historiographer Royal. (*By bequest.*)

Her husband's manuscript collections for a Feudal History of England.

1757. HIS MAJESTY KING GEORGE II.

The old Royal Library, consisting of about 10,500 volumes.

1759. SALOMON DA COSTA, Esq.

A choice collection of 180 Hebrew Books, a Hebrew Roll, and 2 ancient Hebrew Manuscripts.

1760-91. BROWNLOW, 9TH EARL OF EXETER.

Bronze head of a Philosopher, commonly called 'Homer,' and other objects.

1762-76. DR. MATTHEW MATY. (*By bequest.*)

Various busts, and a portrait of himself.

1763. AN UNKNOWN DONOR, PROBABLY DR. GARNIER.

Two Chelsea Porcelain Vases, since become objects of great value.

1763-1802. HIS MAJESTY KING GEORGE III.

The collection of Tracts formed by George Thomason, in number about 30,000, commonly known as *The King's Pamphlets*; Several Egyptian Antiquities, and Natural Productions, collected by Edward Wortley Montagu, Esq.; Coffin with Egyptian Mummy, Sarcophagi, Frieze of a Temple, &c., being objects obtained at the Capitulation of Alexandria; Ethnographical collections made by Captain Cook during his voyages.

1764-77. MATHEW DUANE, Esq.

Minerals, Antiquities, and miscellaneous objects.

1765. THE REVEREND THOMAS BIRCH, D.D. (*By bequest.*)

Historical and other Manuscripts in 378 volumes, and Printed Books on History and Biography.

1766. THE REVEREND JEREMIAH MILLES, D.D., DEAN OF
EXETER.

Sir James Ware's Manuscript collections for the History
and Antiquities of Ireland.

1767. JOHN, 3RD EARL OF BUTE, K.G.

Coins, Bas-relief, and Egyptian Antiquities.

1768. THE RIGHT HONOURABLE ARTHUR ONSLOW, SPEAKER
OF THE HOUSE OF COMMONS. (*By bequest.*)

A collection of Printed Bibles.

1769. MAJOR ARTHUR EDWARDS. (*By bequest.*)

A collection of Printed Books, intended as an addition
to the Cottonian Library.

1772-84. SIR WILLIAM HAMILTON.

Miscellaneous Antiquities, Greek and Roman.

1772-1815. THE ROYAL SOCIETY.

A large collection of Natural and Artificial Curiosities,
forming the Museum of the Royal Society; Books, and
miscellaneous objects.

1773-1818. SIR JOSEPH BANKS, BART., P.R.S.

Collections of Books printed in Iceland; Icelandic
Manuscripts; British Antiquities; Ethnographical collec-
tions from the South Seas and North America; &c.

1827. THE SAME. (*By bequest.*)

A Library of about 16,000 volumes on Natural History
and Voyages and Travels, &c.

1773-85. HUGH, EARL PERCY AND DUKE OF NORTHUMBERLAND,
K.G.

An ancient Altar with a Greek inscription, found at
Corbridge; Zoological specimens, &c.

1775. CAPTAIN JAMES COOK.

A collection of Ethnographical Objects from the South
Sea Islands.

1778. SIR JOHN HAWKINS.

A collection of works on Music.

1785. THE REVEREND WILLIAM COLE.

Manuscript collections for a History of Cambridgeshire.

1785-1870. THE SOCIETY OF DILETTANTI.

Greek Inscriptions and Sculptures ; Views in Greece and Asia Minor ; and Inscriptions from Priene.

1786. SIR ROBERT RICH.

Portrait of Oliver Cromwell, and a Watch usually worn by him.

1786. THOMAS TYRWHITT, Esq. (*By bequest.*)

Works of Classical, Italian, and Spanish authors, in about 900 volumes.

1790-99. SIR WILLIAM MUSGRAVE, BART.

Collections of Printed Books and Manuscripts, chiefly Biographical, in about 1,900 volumes.

1792. PAUL METHUEN, Esq.

Printed Books, in Italian and Portuguese.

1796. SIR WILLIAM BURRELL, BART. (*By bequest.*)

Manuscript collections for the History of Suffolk, with Drawings by S. H. Grimm.

1799. THE REVEREND CLAYTON MORDAUNT CRACHERODE.

A Library of about 4,500 volumes, remarkable for their beauty and excellence of condition ; engraved Gems ; Coins, chiefly Roman ; Prints and Drawings ; &c.

1799. WILLIAM FAWKNER, Esq.

310 Drawings.

1805. T. PHILIPPE, Esq.

A Colossal Hawk in white marble, Egyptian.

1805. GEORGE JOHN, 2ND EARL SPENCER, K.G., F.R.S.

Fragments of Egyptian Sculpture, and Inscriptions.

1807. DR. BANCROFT, JUNR.

A marble Column, with a Greek inscription, from Aboukir.

1809. THE VERY REVEREND SIR RICHARD KAYE, BART., DEAN OF LINCOLN. (*By bequest.*)

Collection of English Autographs; and Drawings by S. H. Grimm of English views, antiquities, &c.

1811. J. CHARLES CROWLE, Esq. (*By bequest.*)

An illustrated copy of *Pennant's London*.

1812. HIS ROYAL HIGHNESS FREDERICK, DUKE OF YORK.

The lower part of an Egyptian kneeling figure, with hieroglyphs.

1813. GEORGE, 3RD EARL OF ASHBURNHAM, K.G.

Roman bronze Statue of an imperial personage; found at Barking Hall, Suffolk.

1814. THE SOCIETY OF ANTIQUARIES.

Frescoes from St. Stephen's Chapel, Westminster.

1815. PEREGRINE TOWNELEY, Esq.

A large number of ancient Bronzes, and some specimens of ancient Pottery.

1816. FRANCIS TOWNE, Esq. (*By bequest.*)

His views in Rome.

1817-60. GEORGE, 4TH EARL OF ABERDEEN, K.G., K.T., F.R.S.

Quadrangular sculptured block of black Marble, with Figures in bas-relief and Cuneiform Inscriptions—Annals of Sargon; Sculptures from Persepolis; a painted Greek Fictile Vase; and a collection of Greek Sculptures.

1817. CAPTAIN CAVIGLIA.

Collections of Egyptian Antiquities obtained from the Great Sphinx, during excavations in the vicinity.

1817. HENRY SALT and LOUIS BURKHARDT, Esqs.

Head and part of body of a Colossal Statue from the ruins of Memnonium, Thebes.

1817. THE RT. HON. LORD SELSEY.

Roman silver Ornaments, and a bronze figure of Mars found in the parish of Barkway, Hertfordshire.

1818. DOROTHEA, LADY BANKS.

Collections formed by MISS BANKS, of Printed Books on Tournaments, Chivalry, &c., and of Mediæval and Modern Coins and Medals; and a large collection of English Tokens.

1821. SOMERSET, 2ND EARL OF BELMORE.

Stone Sarcophagus from Thebes.

1822-30. HUDSON GURNEY, Esq.

Manuscript collections for the History of Suffolk by Harry Jermyn; Seal of Ethelwald, Bishop . Dunwich; Roman Tessellated Pavement from Carthage.

1823. HIS MAJESTY KING GEORGE IV.

The Library formed by KING GEORGE III., consisting of about 65,250 volumes, exclusive of pamphlets; also Coins and Medals; Helmet from Olympia, &c.

1824. RICHARD PAYNE KNIGHT, Esq.

A large collection of Marbles, Bronzes, and engraved Gems; Greek Coins; and Drawings.

1825. SIR RICHARD COLT HOARE, BART.

A valuable collection of Printed Books on the topography of Italy.

1825. JOSEPH FOWLER HULL, Esq.

A collection of Chinese Printed Books and Oriental Manuscripts.

1825. SIR GORE OUSELEY, BART.

The Persepolitan Marbles collected by him during his embassy to the Court of Persia; &c.

1826. ADAM WOLLEY, Esq. (*By bequest.*)

Manuscript collections, chiefly relating to Derbyshire.

1827. THE HON. MRS. ANNE SEYMOUR DAMER. (*By bequest.*)
A gold Snuff-box set with diamonds, and ornamented with a finely executed portrait of the Emperor Napoleon I.
1828. JOSEPH GENEVIÈVE, COMTE DE PUISAYE. (*By bequest.*)
His official Correspondence, having reference principally to the French Royalists, 1793–1825.
1828. THE REVEREND THOMAS KERRICH. (*By bequest.*)
Drawings illustrative of Gothic Architecture in England.
- 1829–60. THE HONOURABLE EAST INDIA COMPANY.
Zoological collections.
1829. FRANCIS HENRY EGERTON, EARL OF BRIDGEWATER. (*By bequest.*)
His collection of sixty-seven Manuscripts; and Funded and Real Property for the maintenance and augmentation of the Collection.
1829. WILLIAM, 3RD EARL OF RADNOR.
Gold Ring of Ethelwolf, King of England.
1829. MRS. MARY BALDWIN WILLIAMSON. (*By bequest.*)
Transcripts and versions of Oriental works, by the Reverend J. H. Hindley.
1830. MR. JOHN DOUBLEDAY.
2,433 casts of Mediæval Seals.
1831. THE REVEREND GEORGE COXE.
Diplomatic Papers, used by Archdeacon Coxe for his historical works.
1833. THE REVEREND DANIEL LYSONS.
Materials for his *Environs of London* and the *Magna Britannia*.
1834. WILLIAM MARSDEN, Esq.
An extensive collection of Oriental Coins.
- 1834–64. SIR JOHN GARDNER WILKINSON.
Numerous Antiquities, &c., collected by him in Egypt.

1834. HIS MAJESTY KING WILLIAM IV.
Statue of Venus; known as the Venus of the Capitol.
1835. MAJOR-GENERAL THOMAS HARDWICKE. (*By bequest.*)
Printed Books, Correspondence and Papers, on subjects of Natural History; with a collection of Indian Animals.
1835. ALGERNON, BARON PRUDHOE, afterwards 4TH DUKE OF NORTHUMBERLAND.
Tablet recording Ethiopian campaigns of Amenophis III., from Samneh, Nubia; red granite Lions from Mount Barkal, of the reign of the same monarch; and late Celtic Antiquities found at Stanwick, Yorkshire.
- 1836-50. EDWARD, 13TH EARL OF DERBY, K.G., F.L.S.
Numerous donations of Animals collected by agents employed by him in various parts of the world.
1860. SIR PHILIP DE MALPAS GREY-EGERTON, BART., M.P., F.R.S.
A Roman Altar found at Chester.
- 1836-47. THE HUDSON'S BAY COMPANY.
A series of the Fur-bearing animals of North America.
- 1836-74. JOHN RUSSELL REEVES, Esq.
His Zoological collections from China; supplemented, after his death, by a series of nearly 500 sheets of coloured Drawings of specimens in his collection.
1836. SIR ROBERT HERMANN SCHOMBURGK.
Ethnographical specimens from Guiana.
- 1837-51. SPENCER, 2ND MARQUESS OF NORTHAMPTON, P.R.S.
Lid of a Sarcophagus of the Ptolemaic period; a Tablet; a wooden figure of Pasht; and a collection of Manuscript Music, formed by Gaspar Selvaggi, of Naples.
1838. CHARLES, BARON FARNBOROUGH. (*By bequest.*)
Stock in the public Funds as an addition to the BRIDGE-WATER BEQUEST.

1838-39. COLONEL HOWARD VYSE.

Fragments of Sarcophagus, Coffin, Bandages, and Body of King Mycerinus, of the 4th Egyptian dynasty; and another Sarcophagus.

1839. COLONEL WILLIAM MARTIN LEAKE.

Marbles and Inscriptions from Greece.

1840. SIR WALTER ELLIOT.

Numerous donations of the Animals of Southern India.

1840. COLONEL HOWARD VYSE, and JOHN SHAY PERRING, Esq.

A collection of miscellaneous Egyptian objects from the Pyramids, including tools, beads, scarabs, vases, bronze nails, &c.

1841-78. CHARLES DARWIN, Esq.

Frequent donations, including some of the collections made by him on his voyage in the "Beagle," and his collection of the races of the Domestic Pigeon.

1842-55. VICE-ADMIRAL SIR EDWARD BELCHER.

Zoological Collections made during the various voyages under his command; Ethnographical specimens; and a collection of Chinese objects.

1842. THE EXECUTORS OF RICHARD, MARQUESS WELLESLEY.

The official Correspondence and Papers of the MARQUESS WELLESLEY, Governor-General of India, 1798-1805.

1843-58. BRYAN HOUGHTON HODGSON, Esq.

Large collections of the Vertebrates of India and Central Asia, with a complete set of Drawings.

1843. THE EXECUTORS OF SIR KEITH JACKSON, BART.

Inscribed cuneiform Cylinders from Hillah.

1843-70. WILLIAM WILSON SAUNDERS, Esq.

His collection of Hemipterous Insects, and many other donations of Insects.

1844. THE GOVERNORS OF THE WELSH SCHOOL and the CYMRODORION SOCIETY.

Two large collections of Welsh Manuscripts.

1845. WILLIAM RICHARD HAMILTON, Esq.
Egyptian sculptures from Karnac, &c., Greek sculptures from Milo and Athens, and other antiquities.
1846. HIS IMPERIAL MAJESTY SULTAN ABDUL MEDJID.
Slabs of the Frieze of the Mausoleum at Halicarnassus.
1846. THE CHURCH MISSIONARY SOCIETY.
Ethiopic Manuscripts collected by Isenberg and Krapf.
1846. DOMENICO DRAGONETTI, Esq. (*By bequest.*)
Manuscript Music by various composers.
1846. THE RIGHT HONOURABLE THOMAS GRENVILLE.
The Library, comprising 20,240 volumes, formed by him at a cost of upwards of £54,000.
- 1846-54. CAPTAIN SIR EVERARD HOME, BART., R.N.
Ethnographical specimens.
- 1846-73. THE REVEREND RICHARD THOMAS LOWE.
A complete collection of the Fishes and Shells of Madeira and the neighbouring seas.
1875. THE SAME. (*By bequest.*)
His general collection of Shells, &c.
- 1847-79. GEORGE FRENCH ANGAS, Esq.
Frequent donations of the Shells described by him.
1847. THE SONS OF THE LATE MAJOR WILLIAM YULE, H.E.I.C.S.
Persian, Arabic, and Hindustani Manuscripts.
- 1848-61. SIR JOHN BOWRING.
His very large collection of Indian and Chinese Coleoptera ; and many other smaller donations.
1848. RICHARD GOFF, Esq.
Basalt votive Basin ; Sepulchral Vases ; Tablets ; and a Bronze Statuette.
- 1848-73. ROBERT MACANDREW, Esq.
Frequent and valuable donations of Mollusca.

1849. VINCENT NOVELLO, Esq.
Manuscript Music by various English Composers.
1850. HIS ROYAL HIGHNESS PRINCE ALBERT.
Terracotta Relief of a man with a Tibetan dog, from Nimroud.
1850. CAPTAIN KELLET, R.N., and LIEUT. WOOD, R.N.
Mammalian remains from Kotzebue Sound.
- 1850-72. PROFESSOR JOHN RUSKIN.
Miscellaneous Antiquities, from excavations at Ialysos in Rhodes.
1850. MRS. STANLEY.
Collection made by Captain Owen Stanley in the voyage of H.M.S. "Rattlesnake" in New Guinea, &c.
1851. BENJAMIN HERTZ, Esq., F.S.A.
Five Scarabæi with names of early kings of Egypt.
1851. WILLIAM SMITH, Esq.
Caricatures, and a few Sketches by James Gillray and other artists.
1853. THE HON. RICHARD KEPPEL CRAVEN. (*By bequest.*)
Drawings, by Sir William Gell, of views in Greece and Asia Minor.
- 1854-72. MORTON ALLPORT, Esq.
Large collections of the Fishes and Insects of Tasmania.
1854. LITTLETON ANNESLEY, Esq.
Egyptian and Coptic Sepulchral Tablets.
- 1854-56. SIR GEORGE GREY, K.C.B.
Ethnographical Collection, Drawings, &c., from New Zealand; &c.
- 1854-76. ROBERT SWINHOE, Esq.
Large collections of Fishes and Reptiles collected in China and the neighbouring islands.

1854-72. HER MAJESTY QUEEN VICTORIA.

Upper part of an Alabaster Statue of an Egyptian Monarch of the 25th dynasty; a marble block from Thebes with a Bilingual Inscription; a terracotta Head from Saqqara; a bronze Prow from Actium; and other donations.

1855. JOHN BARROW, Esq.

Ethnographical collection from the Arctic Regions.

1855. CHAMBERS HALL, Esq.

Sixty-six Drawings by Thomas Girtin; and various Antiquities.

1856. THE RT. HON. SIR WILLIAM TEMPLE. *(By bequest.)*

A large collection of Bronzes, Vases, Marbles, and miscellaneous Antiquities.

1857. WILLIAM HALDIMAND, Esq.

Correspondence of Brigadier-General Bouquet, and General Sir Frederick Haldimand, K.B., afterwards Governor of Quebec; during their commands in 1757-85.

1858. LORD JOHN THYNNE, CANON OF WESTMINSTER.

Correspondence of John, Lord Carteret, afterwards Grenville, Secretary of State.

1859. MISS AUBINO.

A collection of Greek and Roman Vases, Bronzes, and Gold Ornaments.

1860. THE MANAGERS OF LADY RAFFLES.

Javanese Collections, made by Sir Stamford Raffles.

1861. ANNE FLORENCE, COUNTESS COWPER.

Correspondence of Thomas Robinson, Countess of Sandwich, Ambassador to Vienna, &c., 1792-1800.

1861. CAPT. JOHN FRANCIS WILLIAM DE S.

A very large collection of Roman Coins, and of Swiss Coins.

1861. Mrs. GALL.

A collection of Exercises in Linear Algebra

1861-78.	FREDERICK D. CASE	WILLIAM D. CASE	WILLIAM D. CASE
Page			

Collections of Old-World Birds, Fish, Eggs, and
Coleoptera of the Azores; Central American Reptiles and
Insects; and other donations.

1862-63. COLONEL ROBERT LAWRENCE PLATTEN, and GENERAL
WILLIAM MARSH COWLEY.

Bronze Plates with Hungarian Inscriptions; Hungarian Inscriptions on stone; Altar with Hungarian Inscriptions; Slab with Hebrew Inscription.

1863. THE ENTOMOLOGICAL SOCIETY OF LONDON.

The collection of Insects made by the Rev. W. **ARTS**.

1863. THE LANSKYAN SOCIETY.

The Banksian Collection of Insects, containing many types described by Fabricius.

1863-77. The
and Robert Marshall, F.G.S.
and Geo. Co. Inc.

and CO., Inc.

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ptian Antiquities, etc., by

LATE HENRY CHRISTY, Esq.
Subjects; and, in 1865, the
Celtic Antiquities and Ethno-
graphical Antiquities.

Esq., M.A., F.R.S.
and Medieval An-
thropological Drawings ;
A Japanese Pottery and

1864. COSPATRICK ALEXANDER, 11TH EARL OF HOME.

“Le Chappelet de Jhesus”; miniatures executed for Anna, wife of Ferdinand, King of the Romans, afterwards Emperor of Germany.

1864. COVENTRY K. D. PATMORE, Esq.

A collection of Plays offered for representation at Drury Lane Theatre.

1864–71. COLONEL ROBERT LAMBERT PLAYFAIR.

The collections of Fishes made by him at Zanzibar, the Seychelles, and in Algeria.

1864. WILLIAM PHILIP PRICE, Esq.

Greek Inscriptions from Kustenji.

1864. EDWARD WIGAN, Esq.

Roman Gold Coins.

1865. CLAUDE JAMES ERSKINE, Esq.

Papers of the oriental scholars John Leyden and William Erskine.

1865. JOHN PAYNE, Esq.

Transcripts of Papal Documents, and various Manuscripts.

1866. DOMINIC E. COLNAGHI, Esq., H.B.M. CONSUL, FLORENCE.

Collection of Terracottas, from Cyprus.

1866. SAMUEL SHARPE, Esq.

Statue bearing the name of Shaemuab, fourth son of Rameses II., and Governor of Memphis.

1866. THE VERY REVEREND ARTHUR PENRHYN STANLEY,
DEAN OF WESTMINSTER.

Head of a Figure in calcareous stone, from Kadesh Naphthali.

1866–79. SIR WALTER CALVERLEY TREVELYAN, BART. (*By gift and bequest.*)

Papers, genealogical Rolls, and Charters of the family of Calverley, from the 12th century; autograph letters; various Antiquities and Coins; Drawings; &c.

1866. JAMES WOODHOUSE, Esq. (*By bequest.*)

A collection of miscellaneous Antiquities, and Greek Coins.

1867-69. JAMES HUGHES ANDERDON, Esq.

The catalogues of the Royal Academy from 1769 to 1849, and of the Society of Artists of Great Britain from 1760 to 1791, illustrated with Prints and Drawings; and *Edwards' Anecdotes of Painters*, illustrated.

1867-72. JOHN CHARLES MELLISS, Esq.

A series of the Animals of St. Helena.

1867. GEORGE WITT, Esq.

A collection of articles relating to the Roman Bath, &c.

1868. SIR MATTHEW WHITE RIDLEY, BART.

Mural Painting from the Appian Way.

1868. FELIX SLADE, Esq. (*By bequest.*)

Large collection of Glass, Prints, Manuscripts, Bindings, and Works of Art.

1869-73. HIS ROYAL HIGHNESS THE PRINCE OF WALES.

Egyptian Coffins and Mummies of Bakrans of the 25th, and Shepshet of the 26th Dynasty, about B.C. 650, from Gournah; an Inscription from Rhodes.

1870-72. JULIUS BRENCHLEY, Esq.

The Zoological collections made during the cruise of the *Curaçoa*.

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Several Terracotta Figures of the Græco-Egyptian period, and a piece of Barley-cake.

1870-71. EDWARD, 15TH EARL OF DERBY.

Correspondence of E. M. da Costa and others, on subjects of Natural History, &c.

1870-72. SIR CHARLES WENTWORTH DILKE, BART., M.P.

Correspondence and Deeds of the family of Caryll of West Grinstead, and Lady Holt, Harting, Co. Sussex; a

collection of various editions of Pope and of works illustrative of that author; also a collection of the Letters of Junius and papers on the Junius Controversy.

1870. THE ROYAL INSTITUTION.

Limestone Tablets; sandstone fragment with Christian Inscription in Greek; blackstone fragment of Median Cuneiform Inscription; medical Hieratic Papyrus.

1870. GEORGE POULETT SCROPE, Esq., F.R.S., and EDWARD CHADDOCK LOWNDES, Esq.

Letters, Papers, and Deeds relating to the family of Scrope of Castle-Combe, Co. Wilts.

1871-78. THE TRUSTEES OF THE AUSTRALIAN MUSEUM AT SYDNEY.

Australian Reptiles and Fishes.

1871. COLONEL WILLIAM FRANCIS PRIDEAUX.

Slabs, Monuments, Bronze Plates inscribed with Himyaritic Inscriptions; Bronze Seal, Bronze Clasp or Amulet, both inscribed with Himyaritic Inscriptions; also Bronze Furniture, Emblema, and part of a Chair.

1872. THE FAMILY OF THE LATE GEORGE BRIDGE, Esq.

Indian Sculptures collected by General Charles Stewart.

1872-77. SIGNOR ALESSANDRO CASTELLANI.

Vitreous paste; terracotta reliefs from Capua.

1872. WILLIAM, 10TH DUKE OF ST. ALBANS.

Greek Sculptures, Inscriptions, and miscellaneous Antiquities, from Iasos.

1873. MRS. BALFE.

English Operas in full score by Michael William Balfe, in manuscript.

1873. HUGH, 3RD MARQUESS OF WESTMINSTER.

Early Deeds of Reading Abbey, Co. Berks.

1874. LADY FELLOWS. (*By bequest.*)

Collection of Watches.

- 1874-78. REAR-ADMIRAL SPRATT, C.B., F.R.S.
Zoological Specimens ; Greek Inscriptions, &c.
1875. THE REVEREND DR. WILLIAM SPARROW SIMPSON.
Bronze head of an Axe inscribed with the name of Pa-
hakaa, an unplaced King of the 17th or 18th dynasty.
1876. THE REVEREND MILES JOSEPH BERKELEY.
The Original Drawings of Sowerby's English Fungi.
1876. MARIA EMMA GRAY, WIDOW OF DR. JOHN EDWARD GRAY,
F.R.S.
A large collection of Marine Shells.
1876. CAPTAIN STACKHOUSE PINWILL.
Two large collections of Malayan Birds and Lepidoptera.
1877. THE GOVERNOR AND COMPANY OF THE BANK OF ENGLAND.
Collection of Coins and Medals of all classes.
1877. THE HONOURABLE MARIA OTWAY-CAVE.
Diary, Correspondence, and Papers of Henry Stuart
Cardinal York, 1715-1810 ; and Papers relating to the
family of Sobieski, 1691-1781.
1878. JOHN HENDERSON, Esq. (*By bequest.*)
Collection of Pottery, Glass, Metal work, and Oriental
Arms ; Water-colour Drawings, &c.
1878. WILLIAM CHAPMAN HEWITSON, Esq. (*By bequest.*)
His collection of Lepidoptera.
1878. GENERAL AUGUSTUS WILLIAM HENRY MEYRICK.
A considerable collection of small Egyptian objects ; also
various Egyptian, Greek, and other Antiquities ; works of
Art, Oriental Arms, Playing-cards, &c.
- 1879-80. THE REVEREND WILLIAM GREENWELL, F.R.S., F.S.A.
Large collection of antiquities excavated by the donor
in 234 British Barrows, and described in his work on the
subject ; and a further collection of similar antiquities, in-
cluding some choice specimens formerly reserved.

1834. HIS MAJESTY KING WILLIAM IV.

Statue of Venus ; known as the Venus of the Capitol.

1835. MAJOR-GENERAL THOMAS HARDWICKE. (*By bequest.*)

Printed Books, Correspondence and Papers, on subjects of Natural History ; with a collection of Indian Animals.

1835. ALGERNON, BARON PRUDHOE, afterwards 4TH DUKE OF NORTHUMBERLAND.

Tablet recording Ethiopian campaigns of Amenophis III., from Samneh, Nubia ; red granite Lions from Mount Barkal, of the reign of the same monarch ; and late Celtic Antiquities found at Stanwick, Yorkshire.

1836-50. EDWARD, 13TH EARL OF DERBY, K.G., F.L.S.

Numerous donations of Animals collected by agents employed by him in various parts of the world.

1860. SIR PHILIP DE MALPAS GREY-EGERTON, BART., M.P., F.R.S.

A Roman Altar found at Chester.

1836-47. THE HUDSON'S BAY COMPANY.

A series of the Fur-bearing animals of North America.

1836-74. JOHN RUSSELL REEVES, Esq.

His Zoological collections from China ; supplemented, after his death, by a series of nearly 500 sheets of coloured Drawings of specimens in his collection.

1836. SIR ROBERT HERMANN SCHOMBURGK.

Ethnographical specimens from Guiana.

1837-51. SPENCER, 2ND MARQUESS OF NORTHAMPTON, P.R.S.

Lid of a Sarcophagus of the Ptolemaic period ; a Tablet ; a wooden figure of Pasht ; and a collection of Manuscript Music, formed by Gaspar Selvaggi, of Naples.

1838. CHARLES, BARON FARNBOROUGH. (*By bequest.*)

Stock in the public Funds as an addition to the BRIDGE-WATER BEQUEST.

1838-39. COLONEL HOWARD VYSE.

Fragments of Sarcophagus, Coffin, Bandages, and Body of King Mycerinus, of the 4th Egyptian dynasty; and another Sarcophagus.

1839. COLONEL WILLIAM MARTIN LEAKE.

Marbles and Inscriptions from Greece.

1840. SIR WALTER ELLIOT.

Numerous donations of the Animals of Southern India.

1840. COLONEL HOWARD VYSE, and JOHN SHAY PERRING, Esq.

A collection of miscellaneous Egyptian objects from the Pyramids, including tools, beads, scarabs, vases, bronze nails, &c.

1841-78. CHARLES DARWIN, Esq.

Frequent donations, including some of the collections made by him on his voyage in the "Beagle," and his collection of the races of the Domestic Pigeon.

1842-55. VICE-ADMIRAL SIR EDWARD BELCHER.

Zoological Collections made during the various voyages under his command; Ethnographical specimens; and a collection of Chinese objects.

1842. THE EXECUTORS OF RICHARD, MARQUESS WELLESLEY.

The official Correspondence and Papers of the MARQUESS WELLESLEY, Governor-General of India, 1798-1805.

1843-58. BRYAN HOUGHTON HODGSON, Esq.

Large collections of the Vertebrates of India and Central Asia, with a complete set of Drawings.

1843. THE EXECUTORS OF SIR KEITH JACKSON, BART.

Inscribed cuneiform Cylinders from Hillah.

1843-70. WILLIAM WILSON SAUNDERS, Esq.

His collection of Hemipterous Insects, and many other donations of Insects.

1844 THE GOVERNORS OF THE WELSH SCHOOL and the CYMMRODORION SOCIETY.

Two large collections of Welsh Manuscripts.

1845. WILLIAM RICHARD HAMILTON, Esq.
Egyptian sculptures from Karnac, &c., Greek sculptures
from Milo and Athens, and other antiquities.
1846. HIS IMPERIAL MAJESTY SULTAN ABDUL MEDJID.
Slabs of the Frieze of the Mausoleum at Halicarnassus.
1846. THE CHURCH MISSIONARY SOCIETY.
Ethiopic Manuscripts collected by Isenberg and Krapf.
1846. DOMENICO DRAGONETTI, Esq. (*By bequest.*)
Manuscript Music by various composers.
1846. THE RIGHT HONOURABLE THOMAS GRENVILLE.
The Library, comprising 20,240 volumes, formed by him
at a cost of upwards of £54,000.
- 1846-54. CAPTAIN SIR EVERARD HOME, BART., R.N.
Ethnographical specimens.
- 1846-73. THE REVEREND RICHARD THOMAS LOWE.
A complete collection of the Fishes and Shells of Madeira
and the neighbouring seas.
1875. THE SAME. (*By bequest.*)
His general collection of Shells, &c.
- 1847-79. GEORGE FRENCH ANGAS, Esq.
Frequent donations of the Shells described by him.
1847. THE SONS OF THE LATE MAJOR WILLIAM YULE,
H.E.I.C.S.
Persian, Arabic, and Hindustani Manuscripts.
- 1848-61. SIR JOHN BOWRING.
His very large collection of Indian and Chinese Coleop-
tera ; and many other smaller donations.
1848. RICHARD GOFF, Esq.
Basalt votive Basin ; Sepulchral Vases ; Tablets ; and a
Bronze Statuette.
- 1848-73. ROBERT MACANDREW, Esq.
Frequent and valuable donations of Mollusca

1849. VINCENT NOVELLO, Esq.

Manuscript Music by various English Composers.

1850. HIS ROYAL HIGHNESS PRINCE ALBERT.

Terracotta Relief of a man with a Tibetan dog, from Nimroud.

1850. CAPTAIN KELLET, R.N., and LIEUT. WOOD, R.N.

Mammalian remains from Kotzebue Sound.

1850-72. PROFESSOR JOHN RUSKIN.

Miscellaneous Antiquities, from excavations at Ialysos in Rhodes.

1850. MRS. STANLEY.

Collection made by Captain Owen Stanley in the voyage of H.M.S. "Rattlesnake" in New Guinea, &c.

1851. BENJAMIN HERTZ, Esq., F.S.A.

Five Scarabæi with names of early kings of Egypt.

1851. WILLIAM SMITH, Esq.

Caricatures, and a few Sketches by James Gillray and other artists.

1853. THE HON. RICHARD KEPPEL CRAVEN. (*By bequest.*)

Drawings, by Sir William Gell, of views in Greece and Asia Minor.

1854-72. MORTON ALLPORT, Esq.

Large collections of the Fishes and Insects of Tasmania.

1854. LITTLETON ANNESLEY, Esq.

Egyptian and Coptic Sepulchral Tablets.

1854-56. SIR GEORGE GREY, K.C.B.

Ethnographical Collection, Drawings, &c., from New Zealand; &c.

1854-76. ROBERT SWINHOE, Esq.

Large collections of Fishes and Reptiles collected in China and the neighbouring islands.

1854-72. HER MAJESTY QUEEN VICTORIA.

Upper part of an Alabaster Statue of an Egyptian Monarch of the 28th dynasty ; a marble block from Tripoli, with a Bilingual Inscription ; a terracotta Head from Sebastopol ; a bronze Prow from Actium ; and other donations.

1855. JOHN BARROW, Esq.

Ethnographical collection from the Arctic Regions.

1855. CHAMBERS HALL, Esq.

Sixty-six Drawings by Thomas Girtin ; and various Antiquities.

1856. THE RT. HON. SIR WILLIAM TEMPLE. (*By bequest.*)

A large collection of Bronzes, Vases, Marbles, and miscellaneous Antiquities.

1857. WILLIAM HALDIMAND, Esq.

Correspondence of Brigadier-General Bouquet, and of General Sir Frederick Haldimand, K.B., afterwards Governor of Quebec ; during their commands in North America, 1757-85.

1858. LORD JOHN THYNNE, CANON OF WESTMINSTER.

Correspondence of John, Lord Carteret, afterwards Earl Granville, Secretary of State.

1859. MISS AULDJO.

A collection of Greek and Roman Vases, Bronzes, and Gold Ornaments.

1859. THE EXECUTORS OF LADY RAFFLES.

Javanese Collections, made by Sir Stamford Raffles.

1860. ANNE FLORENCE, COUNTESS COWPER.

Correspondence of Thomas Robinson, afterwards Lord Grantham, Ambassador to Vienna, &c., 1730-50.

1861. COUNT JOHN FRANCIS WILLIAM DE SALIS.

A very large collection of Roman Coins, and a collection of Swiss Coins.

1861. MRS. GARLE.

A collection of Etchings by Robert Hills.

1861-78. FREDERICK DU CANE GODMAN, and OSBERT SALVIN, Esqs.

Collections of Old-World Birds ; Birds' Eggs ; the Coleoptera of the Azores ; Central American Reptiles and Insects ; and other donations.

1862-63. COLONEL ROBERT LAMBERT PLAYFAIR, and GENERAL WILLIAM MARCUS COGHLAN.

Bronze Plates with Himyaritic Inscriptions ; Himyaritic Inscriptions on stone ; Altar with Himyaritic Inscriptions ; Slab with Hebrew Inscription.

1863. THE ENTOMOLOGICAL SOCIETY OF LONDON.

The collection of Insects made by the Rev. W. Kirby.

1863. THE LINNEAN SOCIETY.

The Banksian Collection of Insects, containing many types described by Fabricius.

1863-77. THE HONOURABLE ROBERT MARSHAM, F.G.S.

South American and other Coins, &c.

1863. JOHN, EARL RUSSELL, K.G.

A collection of Sicilian Vases.

1864. DECIMUS BURTON, Esq.

Drawings and notes of Egyptian Antiquities, &c., by James Burton.

1864-67. THE TRUSTEES OF THE LATE HENRY CHRISTY, Esq.

Various Egyptian small objects ; and, in 1865, the Christy Collection of Prehistoric Antiquities and Ethnography ; Greek Vases ; and Miscellaneous Antiquities.

1864-79. AUGUSTUS WOLLASTON FRANKS, Esq., M.A., F.R.S.

Various Egyptian, Greek, British and Mediæval Antiquities ; Coins and Medals ; Topographical Drawings ; and a large collection of Chinese and Japanese Pottery and Porcelain.

1864. COSPATRICK ALEXANDER, 11TH EARL OF HOME.

“Le Chappelet de Jhesus”; miniatures executed for Anna, wife of Ferdinand, King of the Romans, afterwards Emperor of Germany.

1864. COVENTRY K. D. PATMORE, Esq.

A collection of Plays offered for representation at Drury Lane Theatre.

1864–71. COLONEL ROBERT LAMBERT PLAYFAIR.

The collections of Fishes made by him at Zanzibar, the Seychelles, and in Algeria.

1864. WILLIAM PHILIP PRICE, Esq.

Greek Inscriptions from Kustenji.

1864. EDWARD WIGAN, Esq.

Roman Gold Coins.

1865. CLAUDE JAMES ERSKINE, Esq.

Papers of the oriental scholars John Leyden and William Erskine.

1865. JOHN PAYNE, Esq.

Transcripts of Papal Documents, and various Manuscripts.

1866. DOMINIC E. COLNAGHI, Esq., H.B.M. CONSUL, FLORENCE.

Collection of Terracottas, from Cyprus.

1866. SAMUEL SHARPE, Esq.

Statue bearing the name of Shaemuab, fourth son of Rameses II., and Governor of Memphis.

1866. THE VERY REVEREND ARTHUR PENRHYN STANLEY,
DEAN OF WESTMINSTER.

Head of a Figure in calcareous stone, from Kadesh Naphthali.

1866–79. SIR WALTER CALVERLEY TREVELYAN, BART. (*By gift and bequest.*)

Papers, genealogical Rolls, and Charters of the family of Calverley, from the 12th century; autograph letters; various Antiquities and Coins; Drawings; &c.

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Indian Sculptures collected by General Charles Stewart.

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Vitreous paste; terracotta reliefs from Capua.

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A large collection of Marine Shells.
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His collection of Lepidoptera.
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Large collection of antiquities excavated by the donor
in 234 British Barrows, and described in his work on the
subject ; and a further collection of similar antiquities, in-
cluding some choice specimens formerly reserved.

1879. THE SECRETARY OF STATE FOR INDIA.

A series of 9,459 zoological specimens and objects from the India Museum at South Kensington, originally formed by the East India Company. The whole of the Natural History Collections of that Museum was transferred in the year 1879, to the Trustees of the British Museum, and all the specimens to which a historical and scientific interest was attached, were incorporated in the National Collection, whilst the remainder were distributed among other Museums specially devoted to the exhibition of Indian objects. Also the ancient sculptures from the India Museum, partly from early Buddhist monasteries in the Punjab, partly from the great tope at Amaravati, Southern India, and copies of the paintings in the Ajunta caves.

1880. COVENTRY K. D. PATMORE, Esq.

Copy of the works of Thomas Aquinas, printed on vellum, and published at Rome in 1570-71; 17 folio volumes: stated to have been the property of Pope Pius V., and to have afterwards belonged to Philip II. of Spain.

1880. C. DELAVAL COBHAM, Esq.

A large green jasper Cylinder, inscribed with the name of the Chaldean monarch Uruk, who reigned about B.C. 2000.



TO NEW YORK
PUBLIC LIBRARY

ASTOR, LENOX AND
TILDEN FOUNDATIONS

RTMENT OF PRINTED BOOKS.

ry of Printed Books consists of at least 1,300,000 acquired partly by copyright—the Trustees of the useum having the right, dating from 1814, to a copy ook published in the United Kingdom—partly by and partly by donation or bequest. The most of the collections which have been presented or l are: The Old Royal Library, presented by His ing George II., in the year 1757; the rare books ogether by the Rev. C. M. Cracherode, bequeathed the library of Sir Joseph Banks, Bart., consisting of works on Natural History, bequeathed by him ed in 1820; the magnificent library formed by rge III. and transferred to the Museum in 1823, 'The King's Library;' and the choice collection l by the Rt. Hon. Thomas Grenville, and added in mongst the additions of smaller extent received by or bequest may be mentioned: A collection of ooks, from Mr. Salomon Da Costa (1759); a large of books and pamphlets issued during the reign ; I. and the Commonwealth, formed by George from King George III. (1762); biographical works, Rev. Dr. T. Birch (1766); a series of Bibles from ser Onslow (1768); a collection of books, from hur Edwards (1769); works on Music, from Sir kins (1778); 900 volumes relating chiefly to the on Mr. Thomas Tyrwhitt (1786); a collection of al works, from Sir William Musgrave (1790 and orks in Italian and Portuguese, from Mr. Methuen topographical books from Sir Richard Colt-Hoare, 25); works on Natural History, from Major-Gen- lwicke (1835); and Chinese books collected by

Mr. Robert Morrison, from the Secretary of State for the Foreign Department (1846).

In the rooms containing the Grenville and the King's libraries, fourteen table-cases are arranged for the exhibition of some of the choicest objects of interest in the Library.

The selection has been made with a view, first to place before the eyes of the visitor specimens of what are called "Block-Books," or books printed from wooden blocks—those very rare productions which immediately preceded the invention of Printing with moveable metal types, and which, in all probability, led up to it. Next, to exhibit specimens of the earliest and most remarkable productions of the art of Printing, properly so called; in Germany commencing with what is usually regarded as the first Printed Book, namely, the Great Bible, printed at Mentz by Gutenberg and Fust, and believed to have been finished in the year 1455, although begun, no doubt, earlier. Further, to exhibit similar specimens of the productions of the Printing Press in Italy, France, the Low Countries and England.

These are followed by examples of fine and sumptuous printing; of books with Illuminations, and with wood or copperplate Illustrations; of books containing remarkable Autographs; examples of "Broadsides;" of books which may be regarded as Typographical and Literary Curiosities; and, finally, by examples of rich, elegant and curious book-binding.

The Block-Books are exhibited in Table-Cases I. and II. in the Grenville Library.

The Block-Books were principally of a religious character, and were, no doubt, intended to aid in the instruction of the people according to the theology of the period. They were printed on one side of the leaf only, and were executed chiefly in Holland, Flanders and Germany during the first three-quarters of the fifteenth century. The wood-cuts in some of these productions are exceedingly beautiful.

In the series here exhibited attention is particularly directed to the following:—

CASE I.

1. *Biblia Pauperum*, or Bible of the Poor, once a popular manual of

devotion, and supposed to be the earliest of the "Block-books." The cuts are coloured by hand. Considered by Heineken to be the first edition. See his *Idée Générale*, &c., p. 292. Purchased in 1848.

There are three other editions of this Block-Book shown.

7. The Book of Canticles.—Block-book. Some copies of this edition have a Dutch inscription at the head of the first leaf. This copy has the inscription. See Otley, *History of Engraving*, vol. i. p. 139. Purchased in 1838.
8. The Book of Canticles.—Block-book, with the cuts coloured by hand, and without any inscription. See Heineken, *Idée Générale*, &c., p. 374. Bequeathed by the Rev. C. M. Cracherode.

CASE II.

2. Speculum Humanæ Salvationis.—Block-book. Grenv. Catal., Part I, vol. ii. p. 678. Bequeathed by the Right Hon. Thomas Grenville.
3. Ars Moriendi.—Block-book; the second edition, according to Heineken, *Idée Générale*, p. 406. Purchased in 1845.
6. Temptationes Demonis.—A single page printed from a block, showing the seven deadly sins and the minor sins which spring from them, with the texts of Scripture applicable to each. Described in *North British Review* for Nov. 1846, p. 153. Purchased in 1842.
8. A German Almanack, by Magister Johann von Kunsperck, i. e. Johann Müller, called Regiomontanus.—Block-book, produced at the press of the celebrated Astronomer Regiomontanus, at Nuremberg, about 1474. Supposed to be the earliest printed almanack. Described in Panzer's *Annalen*, i. p. 76. Purchased in 1855.
14. Impression from a block, representing the Seven Ages of Man, with the Wheel of Fortune in the centre.—Date about 1460. Described in the *Archæologia*, vol. xxxv., 1853. Purchased in 1846.

In Case III., containing specimens of the earliest productions of the Printing Press in Germany, every article exhibited deserves particular attention.

In looking at these, we stand face to face, with the first efforts of that marvellous art which has proved to be the most powerful engine of modern civilization, and we are astonished at the wonderful perfection which it reached in its very infancy.

The articles exhibited in this case are as follows :—

1. Bible, in Latin.—The earliest complete printed book known, commonly called the Mazarine Bible, because the copy which first attracted notice in modern times was discovered in the library of Cardinal Mazarin. Supposed to have issued from the press of Gutenberg and Fust at Mentz, about 1455. From the library of King George III.
2. A Bull of Indulgence, granted by authority of Pope Nicholas V. to those who should aid the King of Cyprus against the Turks. —Dated 1455, and probably printed at Mentz. On vellum. Described by Léon de la Borde, *Débuts de l'Imprimerie à Mayence et à Bamberg*, 1840. Purchased in 1845.
3. Psalter, in Latin.—On vellum. Printed at Mentz, by Fust and Schoeffer, in 1457. The first printed Psalter; the first book printed with a date; and the first example of printing in colours, as shown in the initial letter. Bequeathed by the Right Hon. Thomas Grenville.
4. Psalter.—On vellum. The second edition of the Mentz Psalter, printed by Fust and Schoeffer, in 1459. The second book with a date. From the library of King George III.
5. Bible, in Latin.—Printed at Mentz, by Fust and Schoeffer, in 1462. On vellum. The first Bible with a date, and the first work divided by the date into two volumes. From the library of King George III.
6. Cicero. *Officiorum libri tres*.—On vellum. Printed at Mentz, by Fust and Schoeffer, 1465. The first edition of the first Latin classic printed, and one of the two books in which Greek type was first used. Bequeathed by the Right Hon. Thomas Grenville.
7. *Regulæ grammaticæ, or Grammaticæ rudimenta*. This work comprises rules of Grammar, explained in Latin verse, with Concordances extracted from Priscianus.—Printed at Mentz, by Johann Fust, in 1468. From the library of King George III.
8. Clement V. *Constitutiones*.—On vellum. Printed at Mentz, by Peter Schoeffer, in 1471. Purchased in 1845.

It is not necessary here to enlarge upon the rival pretensions of Germany and Holland for the honour of the invention of Printing. Suffice it to say that the best authorities are in favour of the former country, and that the latest writer upon the subject, Dr. Van der Linde, himself a Dutchman, has pronounced in favour of Germany and Gutenberg.

It is remarkable that not a single book or document bears the name of Gutenberg as the Printer; but there is abundant evidence that he brought the art to its perfection, and was in partnership with Fust, the rich goldsmith, who furnished the money for the enterprise. After the production of the Great

Bible the partnership was dissolved, and then the names of Fust and Schoeffer appear as the Printers.

In Case IV. are exhibited further specimens of the early productions of the Printing Press in Germany. Attention is directed to the following :—

1. Bible in Latin.—Printed at Bamberg by Albrecht Pfister, about 1460. From the library of King George III.
2. Missale Ordinis S. Benedicti.—On vellum. Commonly called the Bamberg Missal; printed there by Johann Sensenschmidt in 1481. From the library of King George III.
3. St. John Chrysostom. In Psalmum Miserere.—Printed at Cologne, by Ulric Zell, in 1466. The earliest book known to have been printed by Ulric Zell with a date. From the library of King George III.
8. Bible, in German.—Printed at Nuremberg by Anthony Koburger in 1483. From the library of King George III.

In Case V. the series of early German books is continued, and the following early productions of the Press in the Low Countries are also shown, viz.—

5. Pontanus de Roma. *Singularia in causis criminalibus*.—Printed in the Low Countries about 1470. Described in *Ædes Althorp*. ii. 237: and *Bibliog. Decameron*, i. 359. From the old royal collection.
6. La Controversie de Noblesse. A translation of a Latin work of Bonus Accursius, by J. Mielot.—Printed at Bruges, by Colard Mansion, about 1475. Purchased in 1850.
7. St. Bonaventura. *Sermones de Tempore et de Sanctis*.—Printed at Zwoll, in Overijssel, Netherlands, in 1479. Archbishop Cranmer's copy. The first book printed at Zwoll. From the old royal collection.
8. Reynaert die Vos.—Printed at Gouda, in South Holland, by Gerard Leew, in 1479. The first edition of Reynard the Fox in any language. Bequeathed by the Right Hon. Thomas Grenville.
9. *Dyalogus creaturarū*.—Printed at Gouda, by Gerard Leew, in 1480. With woodcuts. The first edition of this work. Bequeathed by the Right Hon. Thomas Grenville.
10. Otto von Passau. *De boec des Gulden Throens, of der xxiiii ouden*.—Printed at Haarlem, in 1484. Purchased in 1846.
12. *Cronycles of the Reame of England*.—Printed at Antwerp by Gerard Leew in 1493. Bequeathed by the Right Hon. Thomas Grenville.

In Case VI. are shown some of the earliest productions of

the Printing Press in Italy. The following are of remarkable interest :—

1. Lactantius. Opera.—Printed in the Monastery of Subiaco, near Rome, by Sweynheym and Pannartz, in 1465. The first book printed in Italy with a date. Bequeathed by the Rev. C. M. Cracherode.
2. Livy.—Printed at Rome, by Sweynheym and Pannartz, about 1469. The only copy known on vellum. Printed for Pope Alexander VI., when Vice-Chancellor of the Roman See and Abbot of the Monastery of Subiaco, where the above-named printers took up their abode, and introduced the art of printing into Italy. In 1815, the present volume was sold for £903. Bequeathed by the Right Hon. Thomas Grenville.
5. Dante. Divina Comedia.—Printed at Foligno, by Joannes Numeister, in 1472. The first edition of this work. From the library of King George III.
7. Lascaris. Greek Grammar.—Printed at Milan by Dionysius Paravisini, in 1476. First edition of the first book printed in Greek characters. Bequeathed by the Rev. C. M. Cracherode.
13. Virgil.—Printed at Venice by Aldus, in April, 1501. The first book printed in Italic types, and the earliest attempt to produce cheap books by compressing the matter into a small space, and reducing the size of the page. Bequeathed by the Right Hon. Thomas Grenville.

In Case VII. this series is continued, with the addition of specimens of early printing in France ; for example :—

7. Gasparinus Barzizius. Liber epistolarum.—Printed at the Sorbonne in Paris, by Ulrich Gering, Michael Friburger, and Martin Crantz, in 1470. The first book printed in France. Purchased in 1848.
8. L'Art et Science de Rhetorique.—Printed at Paris by Antoine Verard, in 1493. On Vellum. Henry VII.'s copy. From the old royal collection.
11. Les Quatre Filz Aymon.—Printed about 1480 at Lyons. From the old royal collection.
15. Missale secundum usum Ecclesie Sarisburiensis.—Printed at Rouen by Martin Morin, in 1492. Purchased in 1848.
16. Missale secundum usum Ecclesie Sarisburiensis.—On vellum. Printed at Rouen, by Martin Morin, in 1497. This copy belonged to Cardinal Pole. Purchased in 1852.

In Case VIII. are shown specimens of the earliest productions of the Printing Press in England ; together with

specimens of the books printed abroad by William Caxton, the first English Printer, before he introduced the art into England. Caxton, who was born in 1422, and in 1438 was apprenticed to Robert Large, Mercer of the City of London, appears to have removed into Flanders about 1441, when his master Large died. He became a merchant at Bruges, and was so successful in his business that he was made "Governor of the English Nation abroad." Afterwards he entered into the service of Margaret, Duchess of Burgundy. According to Mr. Blades, his latest and best biographer, he learned the art of printing from Colard Mansion, at Bruges, about the year 1474. His first book and the first book printed in English was No. 3 in this Case :

3. Le Fevre. Recuyell of the Historyes of Troye.—Printed abroad by Caxton, about 1475. The first book printed in English. From the library of King George III.

Caxton is also supposed to have printed the original French of this work, No. 2 :

2. Le Fevre. Le Recueil des Histoires de Troyes.—Printed by Caxton, about 1475. This book is considered to be the first work printed abroad by Caxton, and the first book printed in French. Purchased in 1844.

Caxton also printed No. 4, "The Game and Playe of the Chesse," which was translated in 1474, and printed, as Mr. Blades supposes, at Bruges about the year 1475.

About the year 1476, or early in 1477, Caxton came to England and settled down as a Printer, at Westminster, within the precincts of the Abbey. Here he printed the first book that ever issued from the Press in England, No. 5 : "The dictes or Sayengis of the philosophhres enprynted by me William Caxton at Westmestre the yere of our lorde M.CCCC.LXXVII."

Attention is also particularly directed to the following Nos. in this Case :—

9. St. Bonaventure. Speculum Vitæ Christi. Second edition.—Printed by William Caxton about 1488. On vellum. The copy of the *Doctrinal of Sapience*, 1489, in the Royal Library at

Windsor. Castle, is the only other book known to have been printed by Caxton on vellum. Purchased in 1864.

9. Bartholomæus de Glanvilla. *De proprietatibus rerum*. Translated into English by John Trevisa.—Printed by Wynkyn de Worde, at Westminster, about 1495. The first book printed on paper of English manufacture, made at Hertford by John Tate—the first paper-mill having been set up there in the reign of Henry VII. Bequeathed by the Right Hon. Sir Joseph Banks.
15. St. Jerome. *Expositio in Simbolum Apostolorum*. Oxoniæ 1468.—Upon the strength of this date, the honour of printing the first book in England has been by some denied to Caxton, and claimed for Oxford. The date, however, is a typographical error for 1478. From the library of King George III.
18. The Book of St. Albans. “The Bokys of Haukyng and Huntynge, and also of Cootarmuris.”—Written by Dame Juliana Barnes or Berners, Prioress of Sopwell Nunnery, near St. Albans. Printed in St. Albans Abbey in 1486. (Described in *Bibl. Spencer*. iv. 373.) Said to be the finest copy known of this very rare book. Bequeathed by the Right Hon. Thomas Grenville.

In Case IX., containing specimens of fine and sumptuous printing, attention is called to the following:—

2. Petrarch. *Sonetti e Canzoni*.—Printed at Venice by Aldus in 1501. On vellum. The first Italian book printed in Italic type. This copy formerly belonged to Isabella d’Este, who married Gian-Francesco Gonzaga, Marquis of Mantua. Her arms are emblazoned on the lower margin of the first page of this volume. Bequeathed by the Rev. C. M. Cracherode.
3. Horatius.—First Aldine edition, printed at Venice in 1501. On vellum. Bequeathed by the Right Hon. Thomas Grenville.
4. Dante. *Terze Rime*.—Printed at Venice by Aldus in 1502. On vellum. Renouard quotes this edition of Dante as the first in which Aldus employed the device of the anchor. Bequeathed by the Right Hon. Thomas Grenville.
6. A book of prayers supposed to have been printed for the private use of the Emperor Maximilian I., by J. Schoenspeger, at Augsburg, in 1514. On vellum. Unique in this state. Purchased in 1845.
17. Bcurassé. *La Touraine*.—Printed at Tours by Mame, in 1855. This work gained the gold medal at the Paris Exhibition of 1855; it cost in its production upwards of 150,000*fr.* (6000*l.*). Described in the *Journal des Débats*, 2nd Sept., 1855, and *Rapports de Jury de l’Exposition Universelle*, 1855, pp. 1249 and 1404. Purchased in 1856.

In Case X. some of the Illuminations are very beautiful, as, for example, in Nos.

6. Virgil.—On vellum. Printed at Venice by Aldus, in April, 1501. The first book printed in Italic types, and the earliest attempt to produce cheap books. It belonged to the Gonzaga family, and has the autographs of the two Cardinals, Ippolito and Ercole, as well as that of Vincenzo Gonzaga, Duke of Mantua. Bequeathed by the Rev. C. M. Cracherode.
7. Martialis. Epigrammata.—On vellum. Printed at Venice by Aldus in 1501. From the library of King George III.
10. Hours for the use of the diocese of Paris.—On vellum. Printed at Paris by P. Pigouchet, about 1488. Purchased.
12. Boccaccio. Des nobles et cleres femmes.—On vellum. Printed at Paris by Ant. Verard, in 1493. Henry VII.'s copy. From the old royal collection.

In Case XI., containing specimens of Illustrations on wood and copper-plate, attention is called to the following :—

5. Breidenbach. Opus transmarinæ peregrinationis ad sepulchrum dominicum in Jherusalem. Pilgrimage to the Holy Land.—On vellum. Printed at Mentz, in 1486. One of the earliest books of travel printed, and the first illustrated with folding views. From the library of King George III.
6. Dürer. Epitome in Divæ Parthenices Mariæ historiam ab Alberto Durero per figuras digestam; cum versibus Chelidonii.—Printed by Albert Dürer at Nuremberg in 1511. From the library of King George III.
9. Holbein. Historiarum Veteris Testamenti Icones. Lugduni, 1539.—The second edition of Holbein's Bible cuts.
11. Map of Cambridge, engraved by Richard Lyne.—in Caius, Historia Cantabrigiensis Academix. Lond. 1574.—No other copy of this map known. A presentation copy of the book from John Parker, son of Matthew Parker, Archbishop of Canterbury, to James I. From the old royal collection.
12. The procession at the Obsequies of Sir Philip Sydney, drawn and invented by T. L[ant], Gent., servant to the said honourable Knight, and engraven on copper by D. T. de Bry, in the city of London, 1587.—Intended to form a long roll. The only perfect copy known. Bequeathed by Miss Banks.

In Case XII. are numerous books containing Autographs of distinguished or remarkable persons, as, for instance: Lord Bacon; Michael Angelo; Calvin; Cecil, Lord Burghley; Queen Katharine Parr; Luther; Melancthon; Milton; Sir

I. Newton, etc. In this case are also contained some remarkable Broad-sides, among which the following deserve particular attention, viz :

22. Copy of the Indulgence issued by Pope Leo X. for the rebuilding of St. Peter's at Rome, 1517. On Vellum. The Indulgence was sold by Tetzel and Samson, as Sub-Commissioners under Albert, Archbishop of Mentz and Magdeburg; a proceeding which called forth the indignant remonstrance of Martin Luther, regarded as the commencement of the great Reformation. Purchased in 1875.
23. Luther's Appeal to a General Council against the Proceedings commenced against him at Rome and elsewhere by order of the Pope.—Dated Nov. 28, 1518. Purchased in 1846.
24. Order of the Council of State, appointing Cromwell Lord Protector.—Dated December 16, 1653.

In Case XIII., containing Typographical and Literary Curiosities, the Visitor may chiefly notice the following :—

7. Henry VIII., King of England. *Assertio septem Sacramentorum*. Printed by Pynson, at London, in 1521.—The first edition of the work for which Pope Leo X. conferred upon Henry the title of "Defender of the Faith." From the old royal collection.
9. The Great Bible, April, 1540.—On vellum. This is called the second edition of Cranmer's Bible, but is the first revised by him, and having his preface. The arms of Cromwell, Earl of Essex, which were inserted in the title-page of the first edition (1539), were cut out after his execution. Presentation copy to Henry VIII., as is shown by the following MS. inscription on the reverse of the fly-leaf:—"This Booke is presented unto your most excellent highnesse by youre loving, faithfull, and obedient Subject and daylye Oratour, Anthonye Marler, of London, Haberdassher." Described in Anderson, *Annals of the English Bible*, vol. ii. pp. 131 and 142. From the old royal collection.
17. Shakspeare. *Romco and Juliet*. London, 1597.—First edition. Bequeathed by David Garrick.
20. Mr. William Shakspeare's Comedies, Histories, and Tragedies. Printed by Isaac Jaggard and Edward Blount, London, 1623. The first collected edition of Shakspeare's Plays. With dedication to William Earl of Pembroke and Philip Earl of Montgomery, signed by John Heminge and Henry Condell, the editors, and two of the principal actors of Shakspeare's plays. The lines facing the portrait are by Ben Jonson: the portrait by Martin Droeshout. Bequeathed by the Rev. C. M. Cracherode.
25. Defoe. *Robinson Crusoe*. London, April, 1719.—The first edition. Purchased in 1852.

Among the examples of Bookbinding contained in Case XIV. the following are very beautiful specimens of the art:—

7. *Witichindi Saxonis libri III.* Printed at Basle, in 1532.—Specimen of Grolier binding. Bequeathed by the Rev. C. M. Cracherode.
8. *Opus eximium de vera differentia Regiæ potestatis et ecclesiasticæ.* London, 1534.—On vellum. Henry VIII.'s copy. From the old royal collection.
9. *Macchiavelli. Il Principe, &c.* Printed by Aldus, at Venice, in 1540.—A specimen of Grolier binding. Bequeathed by the Rev. C. M. Cracherode.
13. *Plato. Convivium.* Paris, 1543.—Bound for Robert Dudley, Earl of Leicester, whose crest is stamped on the cover of the volume. From the library of King George II.
20. *Mascher. Il fiore della Retorica.* Venice, 1560.—Bound for Queen Elizabeth, to whom the book is dedicated. From the old royal collection.
40. *The Bible.* Cambridge, 1674.—Bound in embroidered velvet for King James II. Purchased in 1847.

GEORGE BULLEN.

DEPARTMENT OF MANUSCRIPTS.

THE Collections of this Department have been formed partly by the acquisition of private libraries and partly by purchases and donations accumulated from year to year. The Manuscripts of Sir Robert Cotton, of Edward Harley, Earl of Oxford, and of Sir Hans Sloane, were among the first collections brought together by the Act of Parliament of 1753, to which the British Museum owes its origin. The other collections are : The Old Royal MSS. (incorporated with the early collections in 1769), the King's MSS., collected by George III.; the Birch MSS., of the Rev. Thomas Birch, D.D.; the Lansdowne MSS., of William Petty, Marquess of Lansdowne; the Arundel MSS., of Thomas Howard, 14th Earl of Arundel; the Burney MSS., of the Rev. Charles Burney, D.D.; the Hargrave MSS., of Francis Hargrave, Q.C.; the Egerton MSS., of Francis Egerton, Earl of Bridgewater, augmented by purchases made from funds bequeathed by the Earl and by Charles Long, Lord Farnborough; and the Additional MSS., the largest of all the collections, purchased from the annual parliamentary grant or acquired by donation or bequest. The Department contains altogether 50,000 volumes, of which upwards of 8,500 are written in Oriental languages; more than 45,000 charters and rolls; nearly 7,000 detached seals and casts of seals; and upwards of 100 ancient Greek, Coptic, and Latin papyri.

THE MANUSCRIPT SALOON.

This room, in which are exhibited specimens of Ancient and Illuminated Manuscripts, Bindings, Autograph Letters, Charters, and Seals, is lined with bookcases, containing on the

right, or south side, the Harleian MSS., on the left the Lansdowne and Old Royal collections, and on the east side the Cottonian Library. In the galleries above are deposited the Sloane MSS. and a portion of the Additional MSS.

On entering the Room, from the Grenville Library, the visitor has on his right hand a series of English and Foreign Charters in glazed frames. They are :—

A selection from the Anglo-Saxon Charters, of which as many as one hundred and forty are preserved in the Department.* They record grants made by Hodilredus or Ethelred, a kinsman of Sebbi, King of Essex, in the year 692-3; and by Edgar, Canute, and Edward the Confessor, Kings of England, in 961, 1031, and 1045. Grants by Kings Henry I., Henry II., Richard I., Henry III., and Edward I.; together with a deed whereby Louis, son of Philip Augustus, King of France, when fighting with the disaffected English barons against King John, makes a grant of the town of Grimsby, in Lincolnshire, in 1216; an acknowledgment by Queen Eleanor, wife of Henry III., of a debt due to Florentine merchants in England, in 1262; and a grant by Magnus, King of Man and the Isles, in 1256.

Letters Patent of Edward II., confirming articles for the reform of the government, A.D. 1311. A deed of Edward III., restoring the lands of Richard Fitz-Alan, Earl of Arundel, A.D. 1331; with a well-executed ornamental border.

The original Articles of Liberties demanded by the Barons of King John, which formed the foundation of Magna Charta, A.D. 1215; with the Great Seal attached.

Charters of William II. and Henry I.; signed with crosses by the Kings and witnesses. Decree of the Emperor Hludouuicus [Louis le Débonnaire] respecting lands on the river Weser, A.D. 840.

A charter of Peter, Bishop of Beauvais, A.D. 1123; with the episcopal seal. Charter of Ferdinand IV., King of Castile, A.D. 1307; with a *bull*, or leaden seal, attached.

Adjoining the above are two large frames, in which are enclosed a collection of books and papers containing autograph works or inscriptions. They are :—

Specimens of caligraphy, or copy-books, written in their youth by Edward VI., the Princess, afterwards Queen, Elizabeth, Charles I. when Prince, and William, Duke of Cumberland, in 1727. A manual of prayers, having on the margins some lines in the handwriting of Lady Jane Grey, and said to have been used by her on the scaffold, 12 February, 1554. The original draft of the will of Mary, Queen of

* Printed in photographic facsimile, in four volumes, entitled, "Ancient Charters in the British Museum," 1873-1878.

Scots, with corrections and additions in her hand; dated 1577. The Basilikon Doron, or Book of the Institution of a Prince, written by James I. for the instruction of his son, Prince Henry; wholly in the King's autograph. The original manuscript of the tragedy of "Torismondo," by Torquato Tasso. Ben Jonson's "Masque of Queenes," represented at Whitehall in 1609. An inscription written in an album, in 1651, by John Milton. An original diary, kept by John Locke, in 1679. A memorandum-book, found on the person of the Duke of Monmouth after the battle of Sedgmoor, 1685. A volume of the original draft of the translation of Homer's Iliad and Odyssey, by Alexander Pope. The corrected draft of the "Sentimental Journey," by Laurence Sterne. The original draft of Dr. Johnson's tragedy of "Irene." A volume of the writings of Frederic the Great, King of Prussia. A Dialogue, written by Jean Jacques Rousseau. Autobiography of Robert Burns, in the form of a letter; 1787. The autograph manuscript of the novel of "Kenilworth," by Sir Walter Scott. A leaf of the rough autograph draft of the concluding chapter of Lord Macaulay's History of England.

On the same side of the Room are placed other separate frames, in which are :—

1. Photograph of a deed, preserved in the Department, whereby "William Shakespeare, of Stratford-upon-Avon, Gentleman," and others mortgage a house within the precincts of the Blackfriars, London; dated 11 March, 1613, and having Shakspeare's signature affixed.
2. A document in the handwriting of the poet Edmund Spenser.
3. The original Articles of Agreement for the sale of the copyright of the "Paradise Lost," in 1667; with the signature and seal of John Milton.
4. A sketch-plan of the Battle of Aboukir; drawn by Lord Nelson in 1803.
5. Enumeration of the British cavalry at Waterloo, in the handwriting of the Duke of Wellington.

Returning to the entrance, the visitor has on his left hand a series of autograph letters, which are displayed in glazed cases, arranged in the following order :—

Four frames containing forty-nine letters of English and Foreign Eminent Men, from the sixteenth to the nineteenth century, among whom are : Luther, Calvin, Melancthon, Erasmus; Wolsey, Cranmer, Sir T. More, John Knox; Sir Walter Raleigh, Sir Philip Sidney. Lord Burghley, Sir Francis Bacon; John Hampden, Prince Rupert, Montrose, Clarendon; William Penn, Sir Isaac Newton, Sir Christopher Wren; Michael Angelo, Albert Dürer, Rubens, Rembrandt Van Dyck; Ariosto, Galileo; Corneille, Molière, Racine, Voltaire;

Dryden, Swift, Prior, Addison, Byron; Pitt, Burke, Fox; Washington, Franklin; Marlborough, Wellington, and Nelson. The letter of Nelson is addressed to Lady Hamilton, and was written on the eve of the battle of Trafalgar, 21 October, 1805. It was found open and unfinished at his death.

Two frames containing autographs of English and Foreign Sovereigns. The English series extends from Edward IV. to George III., and includes letters of Queens Katharine of Aragon, Anne Boleyn, and Lady Jane Grey, and also Mary Queen of Scots. The Foreign series commences with the Emperor Charles V., and includes Philip II. of Spain; Francis I., Queen Catherine de' Medici, Henry IV., Louis XIV., Louis XVI., and Napoleon I. of France; Gustavus Adolphus and Charles XII., of Sweden; Peter the Great and Catherine II., of Russia; and Frederic the Great of Prussia.

Adjoining these frames, at right angles, are :—

Two frames containing autographs, generally of modern date, which have been recently acquired. Among them are specimens of the handwriting of Dr. Donne, Jeremy Taylor, George Whitefield, Thomas Gray, Shelley, Sidney Smith; Wilkie, Turner; Handel, Haydn, Beethoven, Meyerbeer, Mendelssohn, Schubert, Spohr, Rossini, Jenny Lind; and Charles Dickens.

In the centre of the Room are three table-cases containing illuminated and other manuscripts.

In the "Centre Table Case" are exhibited Manuscripts in Oriental languages. There are specimens of Sanskrit, Pali, Cingalese, Javanese, Batta, Kannadi, Armenian, and Chinese, written on paper, palm, and other leaves, bark, metal plates, or ivory; and volumes of finely written and ornamented books in Arabic and Persian.

The "South Table Case" contains specimens of mediæval bindings in metal set with gems, ivory, enamel, stamped or cut leather, and needle-worked embroidery, executed in different countries of Europe, from the ninth to the present century.

The "North Table Case" contains illuminated and other manuscripts of European workmanship, which have been acquired in recent times. They are thus arranged :—

First Compartment.—(1.) The "Instituta Coenobiorum" of Joannes Cassianus, written in Spain, in Visigothic characters, in the tenth century; with coloured initials of interlaced and other patterns. (2.) The Psalter, in Latin, written in Flanders about the year 1300, with miniatures and illuminated initials and borders. (3.) The Psalter, in Latin, written in Lombardic characters of the twelfth century and finely illuminated.

Second Compartment.—(4.) An "Exultet" Roll, containing the service for the benediction of the Paschal Candle on Easter Eve;

written in Italy, in Lombardic characters of the twelfth century, and having pictures drawn in the reversed direction to the text, so as to be seen by the congregation as the roll fell over the front of the reading-desk. (5.) "Somme le Roy," a moral treatise compiled by Friar Laurent for Philip III. of France; written and illuminated at the beginning of the fourteenth century, and having a series of beautifully finished miniatures. (6.) The Psalter, in Latin, written and illuminated in England at the end of the thirteenth century, with a series of miniatures of the Life of Christ.

Third Compartment.—(7.) The Psalter, in Latin, written and illuminated for Alphonso the Fifth of Aragon, about the year 1442. (8.) Hours of the Virgin Mary, in Latin, written in France, and ornamented by French and Italian artists, in the fifteenth century. (9.) Hours of the Virgin Mary, in Latin, written and illuminated in France, in the fifteenth century. (10.) The Breviary of Roman use, in Latin, executed for a member of the house of Medici in the fifteenth century. (11.) A poem by Camillo Paleoti, of Bologna, dedicated to Henry VIII. of England, about the year 1513. (12.) "Office de la Vierge," calligraphically written by Nicholas Jarry in 1650.

Fourth Compartment.—(13.) The volume of English Ballads and Romances from which Bishop Percy selected the poems published under the title of "Reliques of Ancient English Poetry;" written in the seventeenth century. (14.) A treatise, in French, on the Sacrament of the Lord's Supper, composed and written by King Edward VI. in 1549. (15.) Portion of the original manuscript of "The Analysis of Beauty," by William Hogarth.

Fifth Compartment.—(16.) Hymnary, in Latin, richly illuminated and illustrated with miniatures, for the use of the Friars Hermits of St. Augustine, or Scopetini, of S. Salvatore, near Siena, in the year 1415.

Sixth Compartment.—(17.) Breviary of the Roman use, in Latin, written in Italy in the fifteenth century, with miniatures, borders, and initials in the best style of Florentine art. It belonged to Pietro Riario, Patriarch of Constantinople, who became a Cardinal and Archbishop of Florence, and died in 1474.

On the east side of the Room are exhibited, in frames attached to the screen, a series of photographic prints from early illuminated manuscripts and from Anglo-Saxon charters, of periods from A.D. 692 to 838.

On the west, south, and east sides of the Room are placed four upright glazed cases, in which are exhibited early Biblical manuscripts.

Case A.—(1.) A volume of the CODEX ALEXANDRINUS, which contains the Greek text of the Holy Scriptures, written in uncial letters

on very thin vellum of the fifth century. The Codex is bound in four volumes, and was presented to King Charles I. by Cyril, Patriarch of Constantinople. (2.) The Books of Genesis and Exodus, according to the Peshito or Syriac version; written in the year 464, and believed to be the earliest *dated* MS. extant of any entire books of the Scriptures.

Case B.—The Bible, in the Vulgate Latin text, as revised by Alcuin, Abbat of Tours, by command of Charlemagne, between the years 796 and 800. The present copy was probably written about the year 840; and is ornamented with large miniatures and initial letters.

Case C.—A double roll containing the Pentateuch, written on goat-skin in the fourteenth century.

Case D.—A volume of the Koran, in Arabic, written in gold in the year 1805-6.

The following Deeds and Papyri are exhibited in frames attached to the wainscot, in the north-west and north-east corners of the Room.

On the West Side.—(1.) Instrument, in Latin, on papyrus, measuring $8\frac{1}{2}$ feet by 1 foot, containing a deed of sale of property in Rimini; dated at Ravenna in the year 572. (2, 3.) Photographs of two copies of the *MAGNA CHARTA* of King John, A.D. 1215., preserved in the Museum collection. (4.) Passport, on papyrus, granted by the Governor of Egypt in A.D. 750. (5.) Charter of Alphonso the Wise, King of Castile, of A.D. 1254, in which year, it is added, Edward, son of Henry III. of England, received knighthood from King Alphonso at Burgos. It is attested by the Moorish Kings of Granada, Murcia, and Niebla, and by seventy-seven prelates and nobles, assembled, no doubt, to celebrate the marriage of Eleanor of Castile with Prince Edward of England. (6.) Act constituting a municipal council for the city of Cologne, in 1396; with the seals of the various guilds. (7.) Original Bull of Pope Leo X., conferring on King Henry VIII. the title of Defender of the Faith, A.D. 1521. (8.) Agreement respecting Sir Richard Steele's profits in Drury Lane Theatre, 1721.

On the East Side.—A series of Papyri, four in Coptic and one in Greek, relating to the monastery of St. Phoebamon, near Hermonthis in Egypt; of the eighth and ninth centuries.

At the north end of the Room are two table-cases in which are displayed impressions of royal, ecclesiastic, monastic, and baronial Seals; the greater number being attached to original documents.

The West Table contains a complete set of impressions of the

Great Seals of English Sovereigns, from Edward the Confessor to Queen Victoria.

The East Table contains, in its several compartments, seals: (*a.*) of ecclesiastical dignitaries, chiefly Archbishops and Bishops of different sees of England and Wales, from the close of the eleventh to the eighteenth century; (*b.*) of Abbats and Abbeys of England and (*c. d.*) of Nobles, Knights, and Ladies of rank, from the eleventh to the sixteenth century.

E. MAUNDE THOMPSON.

[Guide to the Autograph Letters, Manuscripts, Original Charters," etc., 2d.]

DEPARTMENT OF PRINTS AND DRAWINGS.

LONDON TOPOGRAPHY.

THE series of Maps, Plans, and Views of London, a summary of which is given with this notice, has been selected from the Collection formed by the late Mr. Frederick Crace, and purchased by the Trustees.

The whole collection consists of between 5,000 and 6,000 prints and drawings, 1,743 of which are exhibited in frames in the King's Library.

A general account of the collection cannot be better given than in the words of the collector's son, Mr. John Gregory Crace, prefixed to the printed catalogue compiled by him, and published in the year 1878 :—

“ The Collection of Maps, Plans, and Views of London, of which this Catalogue can give but an imperfect idea, was formed by my late father, Frederick Crace. More than sixty years ago he had begun to collect Maps and Views of London—a pursuit in which he was probably encouraged by the fact that as a Commissioner of Sewers he had frequent occasion to consult old plans of London ; but during the last thirty years of his life he collected systematically and with a definite object.

The Maps, Plans, and Views, herein enumerated and described, are arranged in a series of fifty-seven portfolios of uniform size ; besides these, there are eighteen large rollers with mounted Maps and Plans, three volumes of Maps, and one volume of Illustrations of Frost Fairs on the Thames.

The Maps of London, commencing in 1560, form one continuous series, representing the gradual growth of this mighty City up to the year of my father's death in 1859. Some of the Maps are, I believe, unique, and many of them are of great rarity. The earlier Maps are, in fact, bird's-eye views, giving rude representations of many of the principal buildings ; some convey also much interesting information. Thus in Braun's Map of 1572 (No. 13), republished in Belleforest's ‘Cosmography,’ London is described as ‘*Ennoblie pour le commerce*

*de plusieurs Nations, bien peuplées de Maisons, ornée de Temples, magné-
fique en Palais, illustrée pour les bons esprit y nouris.'*

In the Map No. 84, published 1724, the Customs Duties of London are estimated at £300,000 per annum; and it states that 800 hackney coaches are allowed to ply, giving the rates for hire of them.

Some of the Maps give views of the principal buildings: Ogilby's large Map (No. 58), which is 7 feet 7 inches long and 5 feet high, 'London surveyed by Wm. Morgan,' published 1677, gives a series of illustrations of great interest, especially one of Whitehall Palace, and at the bottom of the sheet is a 'Prospect of London and Westminster.'

Various Plans also represent important properties, such as the Greye Friars, St. Bartholomew's Priory and Hospital, Gresham College, the Bank, the Goring Estate where Buckingham Palace stands, Tart Hall, the Manor of Eburie, the Grosvenor Estates, the Bailiwick of St. James's, and the Pest-house Craven Hill Estate: the production of this last plan by my father in the Court of Chancery, in 1858, is believed to have decided the question of the ownership of the property.

The Views of London are so numerous that, though many of them are of great interest, it is difficult to particularise them. I must mention, however, a fac-simile copy of the View of London by Ant. Van Wyngaerde, now in the Bodleian Library, which is as valuable for its artistic merit as for its undoubtedly faithful representation of London about 1550. It is 10 feet long and 17 inches high, and gives a most picturesque view of Southwark and London Bridge, with its towers and houses in the foreground, and a bird's-eye view of the whole City from Westminster to the Palace of Placentia, by Greenwich; St. Paul's is beautifully shown, with its tall spire. There are fine views of the City also by Vischer 1620, by W. Hollar 1647, by Kip 1748, and by Buck 1749, each of these being about 7 feet long and 18 inches high, and all of them having the merit of truthful representation, for they corroborate each other. In the Collection will be found many fine views by Hollar, especially those scarce ones of Arundel House. Of Clarendon House there is a rare print by Spilburgh, and of Gresham's Royal Exchange there are the two prints by Hogenburgh, of 1570.

Many of the Drawn Views are admirable for their artistic merit as well as for their antiquarian interest, such as those by W. Capon, P. Sandby, T. Sandby, R. B. Schnebbelie, Major Yates, J. Findlay, J. Buckler, G. Shepherd, and by T. H. Shepherd, whose water-colour Drawings, made under my father's guidance, will be found by hundreds in this Collection. My father's ambition was to illustrate every building of note in this great City, and the Catalogue will show with what diligence and success he followed up his task.

But in addition to the buildings, the Views illustrate in many ways the habits of the people and occurrences of the time. The Great Fire of London, in 1666, is represented in many Views by Hollar and others; the Waterworks by London Bridge, Fireworks on the River and in the Parks, Executions on Tower Hill and at Tyburn, and Frost Fairs on the Thames, will be found fully illustrated.

Old Inns, with their galleried court-yards, in the City and in Southwark, the old Theatres at Bankside, as well as the early ones in Dorset Gardens, Golden Lane, Drury Lane, Covent Garden, and the Haymarket, are here recorded. There are many views of Ranelagh and its masquerades of the last century, as well as of Vauxhall from its beginning to its close in our own time. In the grand View of St. James's Park, by Kip 1710, are shown men playing at Pale Maille, so called by King James I., resembling our modern game of croquet; and in views of Entrance into London by Hyde Park Corner, and Blackfriars Bridge, as well as of the Bank, dated 1800 to 1802, omnibuses will be seen on four, six, and eight wheels. The Promenades on the Mall in St. James's Park illustrate the Costumes of various periods from 1735 to 1800.

In forming the Catalogue I have adopted the actual titles of the engraved Maps and Views, and have attached the dates where they can be found. I have also given the sizes of every Drawing and Print, the first dimension being the width, and the second the height of the plate, this last in some few cases including the title.

The present work will, I trust, be of some use to collectors of the topography of London, and may interest also those who desire to trace the gradual development of this great City; but my principal object in preparing this Catalogue is to put on record, in a clear form, the value and extent of what my late father accomplished.

Considering the enormous extent of the Collection, it will scarcely be believed that the greater part of these Maps, Plans, and Views were not only sorted and arranged, but mounted uniformly on tinted paper by his own hands in his leisure hours.

I may be excused if I give a few particulars of the compiler of so laborious a work. He was born June 3, 1779. Following the profession of his father, he was extensively employed in the decoration of the Royal Palaces and of other important works. He married, in 1804, Augusta, daughter of Mr. John Gregory, J.P., of Chelsea, who was the Treasurer of the Whig Club and a friend of Charles James Fox.

My father's kind and genial disposition gained him a large circle of friends, to whom his enthusiasm in the work, and the unceasing industry which he brought to bear in forming this Collection, were well known. As it was the labour so it was the solace of his latter days. As his Collection increased, his love for it became all the stronger; and he worked at it without intermission, even through failing health, until, to use the words of Strype on old Stow, '*prevented by Sickness-bringing Death,*' he '*imparted not only his good intentions, but best collections also unto me,*' and I have endeavoured thus '*to perfect so well deserving a work.*'

My father died September 18, 1859, in his eighty-first year.

Since his death I have regarded it as a duty to complete the arrangement of the Collection, and to compose this Catalogue of the contents.

It was his great desire that the Collection should remain un-

broken, and eventually be placed in some public institution. To the fulfilment of that desire the publication of this Catalogue may possibly contribute."

PRINTS AND DRAWINGS FROM THE COLLECTION
FORMED BY THE LATE MR. FREDERICK CRACE.

No. of
Screen.

1. Maps of London.
Nos. 1—12.
2. Maps of London.
Nos. 13—27.
3. General Views of London.
Nos. 28—33.
4. General Views of London.
Nos. 34—40.
5. Westminster Palace and Bridge, Millbank, &c.
Nos. 41—59.
6. Somerset House, Whitehall, Blackfriars Bridge, &c.
Nos. 60—83.
7. Fireworks on the Thames at Whitehall, Old London Bridge, &c.
Nos. 84—96.
8. The Temple, Blackfriars Bridge, &c.
Nos. 97—116.
9. Old and New London Bridges.
Nos. 117—129.
10. New London Bridge (*continued*), The Custom House, &c.
Nos. 130—158.
11. The Tower of London, Wapping, and the Docks.
Nos. 159—182.
12. Deptford, Greenwich Hospital, and Frost Fairs on the Thames.
Nos. 183—195.
13. Kensington Palace, Gardens, and Hyde Park.
Nos. 196—225.
14. Kensington, Knightsbridge, and Hyde Park Corner.
Nos. 226—277.
15. Piccadilly, Burlington House, &c.
Nos. 278—312.
16. Piccadilly (east end), Carlton House, &c.
Nos. 313—339.
17. St. James's Street, Palace, Square, Haymarket, &c.
Nos. 340—387.
18. St. James's Park, Palace, &c.
Nos. 388—395.
19. St. James's Park, Palace, The Horse Guards, &c.
Nos. 396—419.

No. of
Screen.

20. St. James's Park, Horse Guards, and Fireworks in the Park.
Nos. 420—438.
21. Buckingham House, St. James's Park.
Nos. 439—461.
22. Chelsea, The Bun House, and Ranelagh Gardens.
Nos. 462—485.
23. Westminster, Tothill Fields, Millbank, &c.
Nos. 486—521.
24. Westminster, The Abbey, School, &c.
Nos. 522—548.
25. Westminster, The Old Sanctuary, Old Palace Yard, Houses of
Parliament, &c.
Nos. 549—582.
26. Westminster, New Palace Yard, Whitehall, &c.
Nos. 583—624.
27. Whitehall, The Horse Guards, Admiralty, &c.
Nos. 625—648.
28. Charing Cross, Hungerford Market, and The Strand.
Nos. 649—677.
29. The Strand, Somerset House, Wych Street, and Leicester Square
Nos. 678—731.
30. St. Martin's Church, Covent Garden, &c.
Nos. 732—776.
31. Covent Garden, Drury Lane, and Temple Bar.
Nos. 777—802.
32. Temple Bar (*continued*), Fleet Street, &c.
Nos. 803—839.
33. The Temple, Fleet Street, Ludgate Hill, &c.
Nos. 840—873.
34. The Old and New St. Paul's Cathedrals.
Nos. 874—898.
35. St. Paul's School, Doctors' Commons, Thames Street, Billings-
gate, &c.
Nos. 899—941.
36. Lower Thames Street, The Tower, &c.
Nos. 942—977.
37. Tower Hill, Cheapside, &c.
Nos. 978—1010.
38. Cheapside (*continued*), Bow Church, &c.
Nos. 1011—1039.
39. The Mansion House, Guildhall, &c.
Nos. 1040—1074.
40. The Bank of England, Royal Exchange, &c.
Nos. 1075—1094.
41. The Royal Exchange (*continued*).
Nos. 1095—1115.
42. Lombard, Fenchurch, and Leadenhall Streets.
Nos. 1116—1171.

No. of
Screen.

43. Aldgate, Fish Street Hill, The Monument, Bishopsgate Street &c.

Nos. 1172—1214.

44. Threadneedle Street, Moorfields, Finsbury Square, &c.

Nos. 1215—1269.

45. London Wall, Cripplegate, Aldersgate Street, &c.

Nos. 1270—1323.

46. Bethlehem Hospital, The Charter House, and Smithfield.

Nos. 1324—1355.

47. St. Bartholomew's Hospital, Smithfield Market, &c.

Nos. 1356—1392.

48. St. Martin's-le-Grand, The Post Office, Christ's Hospital, &c.

Nos. 1393—1427.

49. Newgate Prison, Snow Hill, &c.

Nos. 1428—1477.

50. Furnival's Inn, Staple's Inn, High Holborn, &c.

Nos. 1478—1515.

51. Lincoln's Inn, Great Queen Street, Bloomsbury Square, &c.

Nos. 1516—1551.

52. Montague House, The British Museum, St. Giles's, Soho Square, &c.

Nos. 1552—1579.

53. Oxford Street, Regent Street, and Portland Place.

Nos. 1580—1622.

54. Hanover Square, Portman Square, Park Lane, &c.

Nos. 1623—1651.

TABLE-CASE I.—Vauxhall and Lambeth; Theatres and Places of Entertainment.

Nos. 1—25.

TABLE-CASE II.—Lambeth and Southwark; Ancient Houses and Inns.

Nos. 26—51.

TABLE-CASE III.—Southwark: Hospitals, Asylums, and Grammar Schools.

Nos. 52—67.

TABLE-CASE IV.—Southwark and Lambeth Grammar Schools, Churches, and Lambeth Palace.

Nos. 68—92.

GEORGE WILLIAM REID.

DEPARTMENT OF COINS AND MEDALS.

THE fronts of the two upright cases (A and B) on either side of the King's Library contain electrotypes of the finest ancient coins in the National Collection, arranged in such a manner as to afford a synoptical view, at once historical and geographical, of the gold and silver coinage of the ancient world, from the invention of the art of coining money early in the seventh century B.C. down to the Christian Era.

The chief value of Greek coins lies in their being original works of art, not copies as are most of the extant sculptures in the round, and in their recording the successive phases and local varieties of Greek art, in which respect no other class of monuments, sculptures, bronzes, terracottas, fictile vases, or gems, can compete with them. If not by leading artists in all cases, they certainly faithfully represent the sculpture and even painting of many of the great masters, some of whom are only known to us by name. Thus in no other branch of Greek monuments can the student so readily and so thoroughly trace the growth, the maturity, and the decay of Greek art, the great art of antiquity.

For the study of mythology these coins present the local conceptions of the gods and heroes worshipped in the Greek world, with their attributes and symbols. The historian will find a gallery of characteristic portraits of sovereigns, almost complete, from Alexander the Great to Augustus. The geographical student will be able to verify and correct the nomenclature of the classical writers as preserved to us in manuscripts. The metrologist, by comparing the weights specified in the Guide, can gain an insight into the various systems of ancient metrology in its different standards, and obtain a just view of the relative values of the precious metals and the great lines

of trade in the Greek and Roman world. For practical purposes, the medallist and the art-workman will find this series the most profitable as well as the safest guide. The artist will not fail to perceive the suggestive value of designs which, however small, are essentially large in treatment.

Case A is divided *vertically* into four historical compartments, and Case B into three. These compartments, numbered I.-VII., contain the principal coins current during the following periods :—

- I. circ. B.C. 700-480, *Period of Archaic Art*, ending with the Persian Wars.
- II. circ. B.C. 480-400, *Period of Transitional and early Fine Art*, to the end of the Athenian Supremacy.
- III. circ. B.C. 400-336, *Period of Finest Art* : age of the Spartan and Theban Supremacies.
- IV. circ. B.C. 336-280, *Period of later Fine Art* : age of Alexander the Great and the Diadochi.
- V. circ. B.C. 280-190, *Period of the Decline of Art* : age of the Epigoni, &c.
- VI. circ. B.C. 190-100, *Period of continued Decline of Art* : age of the Attalids, &c.
- VII. circ. B.C. 100-1, *Period of late Decline of Art* : age of Mithradates the Great and of Roman Dominion.

Each of the above seven compartments is divided *horizontally* into three geographical sections, the upper one (*a*) containing the coins of Asia Minor, Phoenicia, Syria, &c., and Egypt; the middle one (*b*) those of Northern and Central Greece, Peloponnesus, and the Aegean Islands; and the lowest (*c*) those of Italy, Sicily, the Southern shores of the Mediterranean, and Western Europe.

Each of the seven historical compartments thus offers in its three geographical sections a complete view of the coin

current throughout the civilized world during that particular century or period, the whole forming a series of historically successive tableaux.

The individual specimens are separately labelled and numbered in each of the 21 divisions, the numbers referring to the Guide to this portion of the Exhibition (*see* p. 228) where full descriptions and explanations are given.

The Table-Cases C to K contain a selection of the finest and most interesting medals in the National Collection, Italian, German, French, Dutch, and English.

The Medal had its origin under the Roman Empire, although the Greeks in some cases struck coins of a medallion character intended to record events. The Roman Emperors issued a series of types, especially in their "large brass" money, the reverses of which are a gazette of the events of history. They invented the Medal in striking large and more carefully executed pieces, which had no fixed value in the currency, and bore the portrait of an imperial personage with a reverse type recording an event of his reign or otherwise personally commemorative. This art did not survive the fall of the Western Empire and revived with the Renaissance.

Italy, the leader in the revival of arts and letters, first restored the Medal. It is probably not a coincidence that the oldest Italian Medal was cast in 1390 in honour of Francesco Carrara, Lord of Padua, the friend of Petrarch, himself one of the earliest collectors of Roman coins. The finest Italian works are of the middle and latter part of the fifteenth and the beginning of the sixteenth centuries. Subsequently medal casting and striking gradually fell into the hands of inferior artists, and, however historically interesting, is rarely a worthy measure of contemporary painting and sculpture in Italy. There are few works of any merit after the middle of the seventeenth century.

Examples are here given, including copies of leaden proofs of the early Italian medals, classed according to the masters. The first group is by Vittore Pisano (Pisanello), A.D. cir. 1380-1451, the Veronese painter, the true founder of modern medal engraving, and by Sperandio (1447-1528), Matteo Pasti, Fra Antonio da Brescia, and Niccolo of Florence. In

Pisano's works the portraits of John VII. Palæologus, Emperor of Constantinople, and Alphonso the Magnanimous, King of Naples, are the most remarkable, and the reverse types of the eagle and vultures, and the boar hunt, on medals of Alphonso. A series of portrait medals follows, representing the most distinguished personages of that epoch, such as Cosmo and Lorenzo de' Medici, Federigo, Duke of Urbino, Francesco Sforza, and Savonarola, a medal which is perhaps not contemporary. Medals of the sixteenth century include works by Francesco Francia, Giovanni Maria Pomedello, Benvenuto Cellini, Lione Lioni and Pietro Paolo Galeotto, called P. P. Romano, and a series of portraits by Pastorino of Siena, and of portraits and classical imitations by Giovanni Cavino, the well-known "Paduan" medallist, who worked in conjunction with his brother. One of the most beautiful works of this time is the medal of Jacoba Corregia, attributed to Pomedello. The works of Trezzo and Primavera are mentioned in the English series.

The series of Papal medals contains portraits from Martin V. downwards, and is of value as the most continuous representation of Italian work in this branch. The famous medal struck by Gregory XIII. in commemoration of the Massacre of St. Bartholomew, as well as a later copy, is here exhibited.

French medals present three great epochs, the Renaissance in France, the age of Louis XIV., and that of Napoleon I. The medals of the first age are of high merit, not unworthy to be compared with contemporary Italian works; those of the second are more interesting as historical documents than for any artistic value; those of the third represent the most successful modern revival of classical art by a local and purely French school.

The earliest medal in the series, that of Louis XII. and Anne of Brittany, is anterior in style to the French Renaissance. The school of medallists of François I. and his descendants must be distinguished from that of Henri IV., under whom Dupré and Varin (or Warin) are the chief names. The great medals of the Valois Kings must be especially noticed; the largest are always "plaques," that is to say they have a subject on one side only.

In the Napoleon series the most curious medal is the famous piece struck "at London" in commemoration of the conquest of England. This medal was never issued, and is not known to be extant: an electrotype is therefore exhibited.

In Germany medals were first made by the goldsmiths of Nuremburg and Augsburg in the sixteenth century. The work of Albert Dürer is the highest point of their achievement, although the earliest medals are not far inferior to the other productions of contemporary art. Lucas Cranach may be placed next in merit. The later works as in Italy are of lower value, in relation to contemporary art. They are all, however, vigorously characteristic. The portraits of Albert Dürer, Luther, Erasmus, Charles V., Maximilian, and Mary of Burgundy, are specially to be noted.

The Dutch medals of the sixteenth century are of great historical interest, and although not the finest of their time, have some of the qualities which distinguish the contemporary local schools of painting, correctness and attention to detail, and, in a less degree, force and picturesqueness. In the seventeenth century, their art is very poor and devoted to elaborate allegory, which throughout is essentially political, and thus owes its interest to history. The portraits of William the Silent, Prince Maurice, John of Oldenbarnevelt, and the two De Witts, Van Tromp, and De Ruyter, are of special importance. Under William III. the Dutch and English series meet, and the most important specimens will be found under the latter.

The exhibition of foreign medals is closed by a comparative view of contemporary medallic art. Special interest attaches to the medal by H.R.H. the Princess Louise of the Grand Duke of Hesse and the late Princess Alice.

The medals of England are rarely by English artists. Some of the best are by Italians, Trezzo, Primavera, and others, and by a Dutchman, Stephen of Holland. Thus the only name of real merit is that of the Simons, two Englishmen who engraved for Cromwell. If, however, the medals are not a measure of English artistic skill, they have a historical value, as bearing the portraits of the chief personages, and recording the great events, of the last three hundred and

fifty years. The series is carried down to the Battle of Waterloo. The earliest specimens are personal: historical medals begin to be frequent under Elizabeth: the Armada series, struck in England and Holland, should be noted, as well as the fine portraits of Elizabeth, Mary Queen of Scots (by Primavera), Dudley Lord Leicester, and the fine group of illustrious persons by Stephen of Holland. The series of the Stuarts begins with the works of Rawlins and the two Simons; the interesting class of Passe's engraved medals follows: the Commonwealth is represented by the splendid engravings of the Simons, including a Captain's Medal of Blake's engagement, 1653, a naval reward, and the Dunbar military medal. The medals of Charles II., though inferior in style, are of value for their political character, especially in the history of the "Popish Plot." The chief medallists of this reign as well as of the next were the brothers De Roettier. These are followed by an important group of the medals of the three Pretenders. The English series subsequent to the reign of James II., shews inferior art, though the historical interest is maintained under William III. and Anne. Among later works, the most important is Pistrucci's design for the Great Waterloo Medal.

The exhibition is completed by a large selection from the military and naval medals in the National Collection.

REGINALD STUART POOLE.

[Guide to the Select Greek Coins exhibited in Electrotypes, 8vo, 6d. ; 8vo (boards) with 7 autotype plates, 2s. 6d.]

DEPARTMENTS OF ANTIQUITIES.

THE collections in these Departments are divided into two series. The first, consisting of Sculpture, including Inscriptions and Architectural remains, occupies the Ground Floor of the South-western and Western portions of the building; and to this division have lately been added some rooms in the basement, not originally designed for exhibition, but now supplying the only space which the extensive acquisitions from Assyria and other countries have left available for that purpose. The second series, placed in a suite of rooms on the Upper Floor, comprehends all the smaller remains, of whatever nation or period, such as Vases and Terracottas, Bronzes, Coins, and Medals, and articles of personal or domestic use. To the latter division is attached the collection of Ethnographical specimens.

The arrangement of the series of Sculptures is still incomplete. So far, however, as that arrangement has been carried, the collections are so disposed as to admit of being visited, with few exceptions, in chronological order, from the earliest monuments of the Egyptian Pharaohs down to the latest memorials of the Roman dominion in this country. The peculiar form of the galleries has made it necessary to place the most ancient remains at the North-western extremity, which is farthest from the Entrance Hall. The arrangement of the four principal series of sculptures may be stated generally as follows: the Roman including the mixed class termed Græco-Roman, occupies the South side, running East and West: the Greek, strictly so called, the Assyrian, and the Egyptian, form, approximately, three parallel lines, running North and South, at right angles to the Roman.

Between the Entrance Hall and the Reading Room is

THE NEW LYCIAN ROOM,

Containing a collection of architectural and sculptured remains obtained from ancient cities in Lycia, and removed from that country in two expeditions undertaken by Her Majesty's Government in the years 1842-1846, under the direction of Sir C. Fellows, by whom the greater part of them were discovered. The numbers on the marbles painted in black refer to the present Guide. Those in red are the numbers attached to the same marbles as they were arranged in the old Lycian Room.

No. 1, in the West half of the Room, is the tomb of a Satrap of Lycia, with a roof in the form of a pointed arch surmounted by a ridge. On each side of the roof is a relief representing an armed figure in a quadriga; along the ridge are reliefs; on one side, a combat of warriors on horseback and on foot, and on the other, a hunting scene; in the Western gable is a small door for introducing the body of the person interred in the tomb. On one side of the tomb is a relief of warriors on foot attacking cavalry: on the opposite side is a Satrap seated, apparently receiving a deputation: at one end is a draped male figure, who appears to be crowning a nude figure; at the other end are two figures, armed with cuirasses, one of whom appears to be crowning the other. Inscriptions in Lycian characters are incised above this frieze on the North and South sides of the monument, in the frieze itself on the East side, and on the North side of the ridge which crowns the roof. According to the latest interpretation of these inscriptions they record the building of the tomb of Paiafa, a Lycian, for himself (Savelsberg, *Lykische Sprachdenkmäler*, Pt. II. p. 190).

No. 2, in the East half of the Room, is the roof of a tomb similar to No. 1. On one of the sides of the ridge is a battle scene between warriors on foot; on the other a banquet, a figure crowning an athlete, and a group of aged figures conversing; below these reliefs is, on each side of the roof, Bellerophon in a quadriga attacking the Chimaera, in low relief; he is accompanied by a charioteer. On the South side of the monument is an inscription in Lycian characters, which, according to the latest interpretation, records the name of Märahî, the builder of the tomb, and that of the sculptor employed on it (Savelsberg, *Lykische Sprachdenkmäler*, Pt. II. p. 205).

No. 3, in the West half of the Room, is a restored model of the edifice commonly known as the Nereid Monument, discovered at Xanthus by Sir C. Fellows, under whose direction the model here exhibited was made. In the pedestal on which this model stands are inserted a ground plan, showing the position of the remains when found *in situ* by Sir C. Fellows, and a picture of the scene of the

discovery. The Monument, as thus restored, is an Ionic peristyle building, with fourteen columns placed round a solid cella, and with statues in the intercolumniations, the whole elevated on a basement, podium, which stands on two steps. This building was supposed by Sir C. Fellows to have been a trophy in memory of the conquest of Lycia by the Persians under Harpagos, B.C. 545; but this is not probable, as the style of the architecture and sculptures shows that it must be assigned to a much later date. Recent authorities suppose this monument to have been erected in the first half of the fourth century B.C., in honour of a native Satrap or ruler of Lycia, probably the Satrap Perikles, who, as we know from a fragment of Theopompos (*Fragmenta Hist. Graec.* I. p. 95), attacked and captured the town of Telmessos.

On the walls of the Room are the several friezes which decorated the building (Engraved, *Mon. d. Inst. Arch. Rom.* X. Pl. 13-18). Nos. 4-19 are slabs of the broad frieze which is believed to have encircled the lowermost part of the basement, representing a battle between Asiatic warriors, some of whom are mounted, and Greeks. These are placed round the West half of the Room.

Nos. 20A-37 are portions of the narrow frieze which ran round the uppermost part of the basement (*see* the Model), and which represented, according to the most recent interpretation, four scenes: (1) An attack upon the gates of a fortress; (2) The siege of a fortress; (3) The capitulation of a fortress, and (4) battles in the open field. These slabs are placed on the North and South walls of both the West and the East divisions of the Room.

No. 20A, in the West side of the Room, is an assault upon a fortress with the aid of a scaling-ladder: on the next slab, No. 21, are warriors advancing to the attack in single file.

Nos. 22, 23, 24A, scenes of combat.

No. 24B, warriors advancing probably, to attack the fortress, which is represented in the Eastern half of the Room on slabs 25, 26, 27.

Nos. 28, 29, 30, on the same wall, and Nos. 31, 32, on the opposite wall, represent scenes of battle. On No. 33 prisoners are being conducted in single file.

Nos. 34, 35, 36 represent probably the same fortress after its capture. On No. 36 is a Satrap seated, and attended by a slave holding a parasol over his head: the figures advancing towards him are probably the vanquished enemy tendering their submission. On No. 35, above the lower line of fortifications, is seen a tomb surmounted by a Sphinx between two lions.

No. 37 represents warriors standing conversing, and

No. 20B warriors advancing in single file.

Nos. 38-43 are slabs of a narrow frieze which encircled the cella of the monument (*see* the Model), and which represents a banquet, with a sacrifice of rams, bulls, and goats.

Nos. 44-47, on the Eastern wall, are slabs of a narrow frieze which surmounted the columns of the peristyle, representing a battle of horsemen and warriors on foot.

Nos. 48-51 are scenes representing the chase of the bear and wild boar, from the same frieze; as are also

Nos. 52-55, on the adjacent North wall: figures bringing offerings.

No. 56, a part of the *tympanum* of the Eastern pediment of the monument, contains sculptures in relief, representing two seated figures, probably divinities, approached by worshippers.

No. 57, one-half of the *tympanum* of the Western pediment, contains a relief representing a battle between cavalry and infantry.

Above the two friezes in the West half of the Room is a restoration of the cornice of the basement, with the columns and statues which surmounted the stylobate. The plaster casts employed in this restoration have been made from figures and architectural members exhibited in this Room.

Nos. 58-64 are a column, two portions of columns, and three capitals from the peristyle, and a piece of moulding from the cornice of the basement.

Nos. 65-68 are coffers of the ceiling.

Nos. 69, 70, capitals of pilasters.

Nos. 71-76, roof tiles and other architectural members.

Nos. 77-84, are statues which stood in the intercolumniations. They represent female figures moving rapidly, which from the marine emblems under their feet are probably Nereids, or possibly personifications of cities on a sea-coast. No. 77 has under her feet a crab: No. 78 a fish, perhaps the tunny: No. 79 a sea-bird: No. 82 a shell, and No. 83 a dolphin.

Nos. 85-90. Fragments of similar figures.

Nos. 91, 92. Two draped female figures in rapid motion, similar to Nos. 77-84, from the *akroteria* of the pediments.

Nos. 93, 94. Fragmentary groups of youths carrying off female figures, conjecturally placed on the apex of either pediment (*see* the Model).

Nos. 95, 96. Lower portions of two figures in rapid motion, from the North and South ends of the West pediment.

Nos. 97, 98. Two crouching lions, found at the base of the monument, and in the model conjecturally placed within the colonnade. A representation of similar lions may be seen on the summit of a tomb on slab No. 35, of the narrow frieze of the basement.

Nos. 99-101. Three draped female torsos, of an architectural character, of which Nos. 99 and 100 are in the East, and No. 101 in the West half of the Room.

No. 102, in the East half of the Room, is a slab representing the bust of Diana in relief between Doric triglyphs, from a Roman arch at Xanthus.

No. 103, in the West half of the Room, is a square monument of the Roman period with reliefs of Plutus and Fortune on one side, and a Persian shooting at various animals on a mountain on the other.

Nos. 104-106, three pieces of moulding.

Nos. 107-110, on the East side of the Room are casts from the reliefs of a tomb cut out of the solid rock at Pinara, with represen-

tations of an ancient walled city built on rocky ground. On No. 107 are represented tombs near the city, two of which are similar in form to the tombs exhibited in this Room.

Nos. 111-116, on the same Wall are casts from the sculptures of a rock-tomb at Myra, coloured to represent its condition when the casts were made.

Nos. 117-119, on the opposite Wall are casts (No. 117) from a relief of a draped male figure, and (Nos. 118, 119) from the sculptures of the gable ends of two tombs. On No. 118 are two female figures, probably Hierodules, wearing short chitons and dancing: on No. 119 are two lions devouring a bull: above them a Lycian inscription.

Nos. 120-122, on the West side of the Room, are casts from the reliefs of a rock-tomb at Kadyanda. Near several of the figures are bilingual inscriptions in the Greek and Lycian languages. The group of figures on the extreme left of No. 120 is engraved as the frontispiece of Fellows' "Discoveries in Lycia."

Nos. 123-125, on the opposite Wall, are casts from the sculptures of a rock-tomb at Pinara: No. 123, a portion of the pediment: No. 124, one of the Gorgons' heads with which the ends of the dentils were decorated: No. 125, from the frieze, represents warriors escorting captives.

Nos. 126, 127, in the West half of the Room, are casts from sculptures at Tlos: No. 126 is a relief, representing Bellerophon attacking the Chimaera: No. 127 is a monolithic pedestal on the four sides of which are the following subjects in relief: the siege of a city, the combat of two horsemen, of an armed Greek on foot against an Asiatic on horseback, and two combatants on foot: above this pedestal is a smaller base on which are figures in relief.

C. T. NEWTON.

INDIAN SCULPTURES.

In two upright cases in the Hall and in two cases on the pedestals, half way up the first flight of the Great Staircase, have been placed, temporarily, a number of Sculptures executed in a grey schistose stone, found near Peshawur in the Punjab.

These sculptures are of considerable antiquity, and have been found in the ruins of Buddhist monasteries. It will be seen that they exhibit traces of the influence of Classic Art, probably derived from the Greek colonists in the Bactrian kingdom.

On the walls of the staircase have been arranged some of the sculptures from the great Buddhist tope at Amaravati, on the river Kistnah, in Southern India, chiefly presented to the India Museum by Sir Walter Elliot, K.C.S.I., and transferred to the British Museum by the India Office in 1880.

A Tope is a shrine peculiar to the Buddhist religion, and may have been suggested by the tumulus and surrounding circle of stones of the early Turanian races. In the centre is a solid dome-shaped structure, termed a *dagoba*, enclosing one or more small chests with relics of Buddha or of his principal followers. This is generally surrounded by an elaborately carved rail.

The Amaravati (ambrosial) Tope is believed to have been erected by one of the Rajahs of the Nagas or Serpent worshippers, and representations of them and of the sacred Naga, or seven-headed serpent, are not infrequent among the carved designs. There is some dispute as to the exact date of its erection, and from the difference of styles in the ornamentation it is probable that its construction extended over some centuries. Mr. James Fergusson is disposed to place the date of its construction between A.D. 200 and A.D. 400.

The diameter of the whole tope was nearly 200 feet, but there is an uncertainty as to the size of the central dagoba, the centre of the mound having been removed by a rajah of Chintapalli about seventy years since to make place for a large tank.

Attention was first called to these remains by Colonel Mackenzie, who visited them in 1796, and again in 1816 and 1817, when he conducted extensive excavations and had drawings made of the sculptures thus brought to light. One set of the drawings is preserved at the India Office; a few of the sculptures were sent to England, but the bulk seem to be lost. In 1845 Sir Walter Elliot made further excavations at the spot, which resulted in the discovery of the marbles here exhibited. They were, however, stowed away out of sight on reaching England till Mr. James Fergusson called attention to them. He included photographs, engravings, and descriptions of all that were known to him in his work "Tree and Serpent Worship," London 1868 and 1873. In 1877 further excavations were made in the tope by order of the government of Madras, under Mr. Robert Sewell, who has published a Report on the subject.

The sculptures may be divided into three classes; the older and coarser slabs are considered to have formed part of the central dagoba. The delicately carved slabs representing topes lined an internal wall, which either formed the base of the platform of the dagoba or an inner enclosure. The large upright slabs and intervening disks formed the outer rail, which was surmounted by a rich frieze and sculptured on both sides; the inner face (that exhibited), being much richer than the other. The inscriptions are in the Pali language, and record the names of the persons at whose cost the various portions were erected.

The subjects are very varied and difficult to identify; many of them seem to refer to local events in which the Naga monarchs appear. Others illustrate events in the life of Gautama Buddha, the founder of Buddhism (who is believed to have lived from 623 to 543 before Christ), or events from Jatakas, or tales of what was believed to have occurred to him when a Bodhisat in a previous state of existence.

To the left of the Entrance Hall is the

ROMAN GALLERY.

On the South side, under the windows, are miscellaneous Roman antiquities discovered in this country, belonging to the Department of British Antiquities. On the opposite side is the series of Roman Iconographical or portrait Sculptures, whether statues or busts, forming part of the Department of Greek and Roman Antiquities. Each wall is divided by pilasters into six compartments.

ANGLO-ROMAN ANTIQUITIES.

Immediately to the left of the door, on entering, are Pigs of lead, marked with Roman names, which specify either the mines from which the metal was obtained, or the Emperors, or local authorities, by whose license it was worked and sold.

Against the walls are mosaic or tessellated Pavements.

The oblong piece in Compartment I., decorated with a figure of Neptune, amidst fishes and marine monsters, was found in the ruins of a Roman villa at Withington, Gloucestershire. The large pieces in Compartment II., and the two smaller pieces, to the left hand, in Compartment III., originally formed part of the same pavement, though the space does not admit of placing them in juxtaposition.

The right-hand fragment in Compartment III. was discovered at Woodchester, in the same county.

In each of the first four Compartments stands a Sarcophagus, which, like most monuments of Roman sculpture found in this country, exhibits, more or less, the rudeness of provincial art. Within the Sarcophagus in Compartment IV. (which was discovered in London) was found a leaden coffin, the lid of which may now be seen above the Sarcophagus. Within the three other Sarcophagi were discovered various remains, consisting chiefly of vases of glass or red earthenware, and in one instance a pair of richly-ornamented shoes, all of which are exhibited in glass cases in the British Room and Second Egyptian Room.

The large scroll in Compartment V. is probably an ornament from the cover of a Sarcophagus. It was found (with the fragment of a mill-stone, now placed on it, and two sepulchral Inscriptions, in Compartment VI.) at the foot of the old Roman wall of London. In the intervening spaces are placed Roman Altars.

Against four of the pilasters on this side stand Ogham Inscriptions, of which three are from Ireland, and one from Fardell in Devonshire. Against another pilaster is a remarkable Altar, with a dedication in Greek to the Tyrian Hercules.

Against the Western wall is a large Basin, in the form of half an octagon, with bas-reliefs on the sides; as well as several smaller sculptures.

To the Roman period of the occupation of Britain belong the six specimens of mosaic or tessellated work attached to the upper wall on the North side of this Room. Those in Compartments VII—IX. were discovered in London; and those in Compartments X—XII., at Abbot's Ann, in Hampshire.

AUGUSTUS W. FRANKS.

ROMAN ICONOGRAPHY.

Along the North side of the gallery is arranged the series of Roman portraits, in chronological order. Upon the pedestal of each statue, or bust, are inscribed, when known, the name of the person represented, the dates of such person's birth, death, and (if an Emperor) of his reign, and the site where the sculpture was discovered.

The greater part of the collection which here commences, and which is continued through the four succeeding, or Græco-Roman, rooms, was formed by Charles Townley, Esq., and purchased, after his decease in 1805, for £20,000. Subsequent acquisitions have been made by the bequest of the collection of R. Payne Knight, Esq., in 1824, and by various purchases and donations.

In the centre of the gallery are the lower half of a statue of Lucius Verus, found at Ephesus, the head of a barbarian chieftain, a head believed to be that of Cnæus Cornelius Lentulus Marcellinus, Pro-prætor of Cyrene about B.C. 70–56, an equestrian statue, restored as the Emperor Caligula, but probably a work of the time of Caracalla from the Farnese Palace, Rome, the torso of an Emperor from Cyrene, and a sarcophagus from Hierapytna in Crete on which are reliefs representing four scenes in the life of Achilles, viz., his education by the Centaur Cheiron, his recognition when disguised in female attire among the daughters of Lycomedes, Thetis receiving his armour from Vulcan, and the dragging of the body of Hector round the walls of Troy. On another sarcophagus in this room are reliefs representing the labours of Hercules, found at Genzano.

Compartment VII.—Heads of Julius Cæsar, Augustus, the younger Drusus, Tiberius, and Caligula, or perhaps the young Augustus.

Against the pilaster, a statue of an unknown personage, wearing the *toga*; probably of the Augustan Age.

Compartment VIII.—Heads of Claudius, Nero, and Otho, bust of Empress, and busts of Domitia and Trajan.

Against the pilaster, an Iconic female figure, thought to be the Empress Livia, but perhaps a priestess. Found at Atrapalda, Lower Italy.

Compartment IX.—Busts of Hadrian; his favourite Antinous; Julia Sabina; and a young man with a dedicatory inscription on the pedestal.

Against the pilaster, a statue of Hadrian, in armour.

Compartment X.—Bust of Antoninus Pius; head and two busts of Marcus Aurelius, the one attired as a *Frater Arvalis*; busts of Faustina and of Lucius Verus when young.

Against the pilaster, a statue of Hadrian, found at Cyrene, in civil costume.

Compartment XI.—Busts of Lucius Verus and Lucilla; head of Commodus; and busts of Crispina, Pertinax, and Septimius Severus.

Against the pilaster, an unknown Iconic female figure, found at Cyrene; probably of the time of Hadrian.

Compartment XII.—Busts of Caracalla, Julia Mamæa, Gordianus I., Sabinia Tranquillina, Otacilia Severa (wife of the Emperor Philip the Elder), and head of Herennia Etruscilla.

On shelves above this row of busts is a series of heads and busts, mostly portraits, beginning at the west-end of the room with portraits of celebrated Greeks.

FIRST GRÆCO-ROMAN ROOM.

This and the two succeeding rooms are, for the most part, appropriated to statues, busts, and reliefs, of the mixed class termed Græco-Roman, consisting of works discovered (so far as is known) in Italy, but of which the style and subject have been derived, either directly or indirectly, from the Greek schools of sculpture. Some few of these may, perhaps, be original Hellenic works, transported by the Romans to Italy, but the majority were certainly executed in Italy during the Imperial times, though generally by Greek artists, and in many instances copied, or but slightly varied, from earlier Greek models.

Along the sides of the room, commencing from the North-west angle, are the following statues and heads:—

[Guide to the Græco-Roman Sculptures. Part I. 4d. Part II. 4d.]

North Side.—A headless figure of Minerva from Ephesus, and a head of Minerva. Against the western column are a Canephora and a small seated figure of Pluto or Hades, with whose attributes those of Jupiter are here combined. At the back of the same column is a bust of Minerva with drapery and helmet restored in bronze, and at the back of the eastern column a statue of Hekatè, or the Diana Triformis, with a Latin inscription recording the name of the person who dedicated it. Against the Eastern column are a statue of Apollo from the Farnese Palace, and a bust of Serapis. Against the wall is a statue of Ceres with the attributes of Isis.

On the East side of the room an heroic figure, and a Satyr playing with the infant Bacchus, both from the Farnese Palace.

On the South side are a statue of Bacchus found at Cyrene, a head of Juno, a statue of Diana, a head of Diana, a statue of Apollo Citharædus from Cyrene, a head of Apollo, a statue of Venus, a terminal bust of Homer, a statue of a dancing Satyr, a head of a poet, and a statue of Diana.

On the West side of the room are a torso of a youth from the Farnese Palace, perhaps representing the god Somnus, a head of Jupiter, a head of Minerva, and a colossal bust of Jupiter.

Between this room and the Egyptian Gallery is a large *krater* with reliefs representing Satyrs making wine, found in the villa of Hadrian at Tivoli.

SECOND GRÆCO-ROMAN ROOM.

In an alcove in this room is the Townley Venus, found at Ostia; in the alcove on the opposite side is an athlete hurling a disk, presumed to be a copy of the celebrated Diskobolos of Myron.

In the angles of this room are four heads; the Giustiniani Apollo, purchased at the Pourtalès sale; another head of Apollo Musegetes; a female head, from the Townley collection, formerly called Dionè; and an heroic head from the same collection.

THIRD GRÆCO-ROMAN ROOM.

This room contains a variety of statues, busts, and reliefs, most of which represent divine or heroic personages. The description commences from the North-West door, leading to the Room of Archaic Sculptures.

On the North side the following may be noticed: Actæon, transformed by Diana into a stag; a group representing a sacrifice to Mithras, the Persian Sun-God; a statue restored as Paris; a tablet

in relief, representing the Apotheosis of Homer. In the upper part of the scene are Jupiter, Apollo, and the nine Muses on a hill in which is a cave: this relief is inscribed with the name of the sculptor, Archelaos of Prienè. Then follow a head of a Muse and statues of the Muses Thalia and Erato; an heroic head restored by Flaxman, and formerly in the collection of Mr. Samuel Rogers; the beautiful female bust commonly called Clytiè, and which may represent some imperial personage of the Augustan age in the character of a goddess; a reclining figure of Endymion, and two statues of Cupid (Eros), one a life-size figure bending his bow, and the other a small figure in the same attitude; a recumbent figure of Cupid with the attributes of Hercules.

Next to these succeed several sculptures of which Hercules is the subject; a small statue on a bracket; a relief, in which he is represented capturing the Keryneian stag; and against the Eastern wall three heads of Hercules. One of these, which is of colossal size, is very similar to the head of the celebrated Farnese Hercules at Naples.

On the South side of the room are a head of Venus; a relief with a dedicatory inscription, and representing three suppliants approaching Apollo, Diana, and Latona; Cupid, or Somnus, from Tarsus: a head of the youthful Hercules; a life-size statue of Libera, or Ariadne, with a panther; a girl playing with *astragali*. On a bracket above is a torso of Venus stooping to adjust her sandal; and above this again is a relief representing two Satyrs, from Cumæ.

Next in order are, a youthful Bacchus; a group of Bacchus and Ambrosia, the latter being represented at the moment of transformation into a vine, from which a panther is snatching grapes. On each side of this group is a small statue of a Paniscus or young Pan; the support at the side of each of these figures is inscribed with the name of the sculptor, Marcus Cossutius Cerdo, a freedman. On the wall is a relief representing Ariadne(?), from Cumæ.

Further on are a statue of a boy extracting a thorn from his foot, from Rome; part of a group of two boys quarrelling over the game of *astragali*; a statue of Venus; statues of two Satyrs; the head of a Satyr from a statue; the head of a Bacchante; a terminal Satyric figure playing on the flageolet, and two figures of the goat-legged Pan. At the Western extremity of the room are a torso of Venus and a statue of Mercury, formerly in the Farnese Palace at Rome.

The adjoining staircase leads to the

GRÆCO-ROMAN BASEMENT ROOM WITH ANNEX.

In this room are arranged figures and reliefs of the Græco-Roman period, of inferior merit, miscellaneous objects in marble and other material, and the collection of tessellated pavements and mosaics which has been formed chiefly from

the discoveries at Carthage in 1856-8, and at Halicarnassus in 1856. For an account of the former discoveries, see *Archæologia*, xxxviii., pp. 202-30. The tessellated pavements from Halicarnassus were taken from the rooms and passages of a Roman Villa. See Newton, "Hist. of Discoveries at Halicarnassus, &c., II., pt. i. pp. 281-303."

On the floor opposite the foot of the staircase is placed the tessellated pavement of a room 40 ft. long and 12 ft. wide, from a Roman Villa at Halicarnassus. At its upper end this mosaic represents a marine divinity, probably Amphitritè, accompanied by a Triton. To the South wall of this room is attached a wreath with an inscription from the same villa. Attached to the East wall is a mosaic representing on a colossal scale, the head of a Marine Deity, who has been named Glaukos, but may be Neptune (engraved, *Monumenti of the Roman Institute*, v. pl. 38). This mosaic was found at Carthage, and was presented to the Museum in 1844 by Mr. Hudson Gurney. Against the same wall are two marble groups representing Victory sacrificing a bull, and a marble relief, from the Pourtales Collection, representing two gladiators fighting with a bull. Along the sides of this room are placed sculptures in the round and in relief, marble candelabra, altars, vases, and other objects. Among the statues may be specially noted, the Nymph Cyrene struggling with a lion, found at Cyrene, and two small figures of fishermen, near which, on the party wall, is a mosaic from Carthage representing a basket of fish. In the recess in the middle of the party wall, are two curious reliefs from Amyclæ, representing articles of toilet; one is dedicated by a priestess, Claudia Ageta, the other by a lady named Anthusa. Against the wall of one of the entrances into the Annex is a relief representing the Nymph Cyrene crowned by Libya; with a metrical inscription.

The Annex contains mosaics, sculptures in the round and in relief, and a number of miscellaneous objects. The mosaics arranged on the South side of the Annex are chiefly from the Roman Villa at Halicarnassus. Among them may be noticed two pieces representing Meleager and Atalanta, severally inscribed with their names, and a third piece representing Dionysos with his name inscribed, attended by a panther.

On the North side of the Annex is a piece of mosaic from Ephesus, representing a Triton of unusual form, accompanied by a dolphin with a trident in its mouth. On the same side, in bays near the windows, are arranged a number of mosaics from Carthage. Among them may be noticed three pieces from the angles of a pavement, each with a full length figure representing one of the Months. On two of the angles is a female bust, apparently the personification of a Season, set in a circle in the corner. Among the other mosaics from Carthage are two scenes of hunting, one of fishing from a boat, and three slabs from a representation of a boar hunt.

Among the sculptures in the round in this Annex may be noticed a draped female figure, perhaps a Muse, found at Erythræ, with a base inscribed with the name of the sculptor, Apollodorus of Phocæa.

An altar dedicated to Silvanus by Callistus; an altar sculptured with figures of Muses, from Halicarnassus; another altar with a sepulchral relief, in which the figure of Mercury occurs in his character of Psychopompus, or conveyer of the departed spirits to Hades; a marble chair, with a wheel sculptured on either side; a marble patera with the figure of a Maenad in very low relief; a cistern of green basalt perforated at the bottom; an oblong granite basin; several alabaster vases.

Returning to the head of the staircase, the door on the left leads to the

ROOM OF ARCHAIC SCULPTURE.

No. 1. Towards the West side of the Room are placed the reliefs from a monument which stood on the Acropolis of Xanthus in Lycia, and is generally known as the Harpy Tomb. The sculptures originally decorated the four sides of a rectangular solid shaft, about seventeen feet high, which was surmounted by a small chamber. The style indicates a date probably not later than B.C. 500. The subjects of the reliefs have been variously interpreted; on the sides facing East and West are at the angles Harpies bearing off small draped female figures. Between each pair of Harpies on the East side is a male Deity seated, who receives a helmet from a warrior standing before him; under the chair of the seated Deity is a bear. Under the Harpy on the right is a small female figure kneeling in a suppliant attitude. Between the pair of Harpies on the opposite side of the monument is a seated divinity of uncertain sex, in front of whom a draped female figure stands offering a dove. The seated divinity holds in the left hand a pomegranate fruit, in the right a fruit or an egg.

On the side now facing the North, but which was originally the West side of the tomb, are two goddesses seated on thrones facing each other. The one on the right holds in her right hand the flower, and in her left the fruit of the pomegranate. The figure opposite holds in her right hand a *phiale*. In front of this figure is a cow suckling her calf, below which is a small oblong aperture through which offerings must have been introduced into the sepulchral chamber. On the right of this opening are three draped female figures advancing in single file towards the goddess who holds the pomegranate fruit and flower. The second of the advancing females holds in her right hand a fruit, in her left a flower of the pomegranate; the third holds up in her right hand an oviform object, thought to be an egg. The goddess to whom these figures advance may be Persëphonë, and the goddess behind them Demeter.

On the South side is a male Deity seated on a throne, and holding

in his right hand a pomegranate flower, before whom stands a smaller draped figure offering a cock. Behind this smaller figure a draped male figure, holding a staff in his left hand, advances, accompanied by a hound. Behind the seated Deity two draped female figures advance; the foremost of these holds in her left hand a pomegranate fruit.

The small figures at the angles carried off by the Harpies have been thought to be the daughters of the Lycian hero, Pandareus. Another conjecture is that these figures represent the souls of mortals snatched away by untimely death. The subjects of the reliefs on the four sides of this tomb have all probably a funereal import, but archæologists differ widely in their explanations. See Braun, *Annali of Roman Institute*, xvi. p. 133; E. Curtius, in *Archäologische Zeitung*, 1855, p. 1, pl. 79, and 1868, p. 10; Friederichs, *Bausteine*, I. p. 37.

Nos. 2-13. Along the North and South sides of the Room are arranged ten seated figures, a lion and a Sphinx, brought from the Sacred Way leading up to the temple of Apollo at Branchidæ, in 1858. (See Newton, *Hist. of Discoveries, &c.*, II. Part 2, p. 527.) These figures are among the earliest and most important extant specimens of Greek sculpture in marble. Their date probably ranges from B.C. 580 to B.C. 520. On the back of the lion (No. 13) is an inscription in five lines, and in very ancient characters, containing a dedication of certain statues as a tenth to Apollo, by several persons who were probably citizens of Miletus.

One of the seated figures (No. 7) represents, as we learn from its inscription, Chares, ruler of Teichioussa, who dedicated this statue of himself to Apollo. This is the oldest known portrait statue in Greek art. On another of the figures (No. 4) is part of the name of the sculptor who made it.

No. 14. In the centre of the Room is a block of marble with an archaic Greek inscription on two sides, recording a dedication of some work of art by the sons of Anaximander and the name of the artist, Terpsikles. This is also from Branchidæ.

No. 15. In the same line is a stone chest from the top of a *stelè* or columnar tomb. On one side is a man stabbing a lion; on the opposite side are a horseman, a warrior on foot, and an attendant, in very low relief. At either end is a lioness fondling a cub. From Xanthus in Lycia.

Nos. 16-19. On the North wall are plaster casts of four metopes from two of the temples at Selinus in Sicily. The three complete metopes, representing (No. 16) a chariot group, (No. 17) Perseus cutting off the head of Medusa, and (No. 18) Herakles carrying off the Kerkopes, belong to the oldest of these temples. The fragment (No. 19) representing part of a group of Athenè overpowering a Giant is from a later temple.

No. 20. Under these metopes is a marble frieze with reliefs of Satyrs and wild animals, from Xanthus in Lycia; and (No. 21) a relief of female figures moving in a procession; from Teichioussa, near Branchidæ.

No. 22, on the opposite wall, is a marble frieze representing a

procession of chariots, horsemen, and foot soldiers; No. 23, the gable end of a tomb, on which are sculptured two seated male figures facing each other, between whom is an Ionic sepulchral column surmounted by a Harpy; and Nos. 24-25, other similar portions of tombs with figures of Sphinxes in relief. No. 26, higher up on the wall, is a narrow frieze with figures of cocks and hens. These sculptures are from Xanthus in Lycia.

To this wall are also attached two plaster casts; the one (No. 27) from an archaic relief from the Acropolis of Athens, the other (No. 28) from a relief in the Villa Albani, generally known as the Leucothea Relief, and which in style and subject resembles the reliefs on the Harpy tomb. (Overbeck, *Griechische Plastik*, 2nd Ed. I. p. 159.) Along the West side of the Room are the following statues and heads.

No. 29, a draped female torso from a temple at Rhamnus in Attica; No. 30, a small figure of Apollo brought from the East by Percy Clinton, Viscount Strangford; No. 31, another figure, perhaps also representing an archaic Apollo, from Greece; No. 32, a statue of Apollo, of a somewhat later period, formerly in the Choiseul-Gouffier Collection; No. 33, an ancient copy of an archaic head of Apollo from the Townley Collection; Nos. 34-37, four terminal heads of Dionysos and Hermes; Nos. 38, 39, fragments of reliefs found in the ruins of the temple of Diana at Ephesus, two large archaic terracotta vases (*pithoi*) from Rhodes, the one (No. 40) found at Kameiros, the other (No. 41) at Ialysos.

The Etruscan Monuments formerly in this Room are transferred to a new Etruscan Room now in course of arrangement.

No. 42. On the South side of the Room is a rock-cut figure of calcareous stone, found near Smyrna in 1869. (*Revue Archéologique*, 1876 (xxxi.), p. 325.)

Between the Room of Archaic Sculpture and the Mausoleum Room is a small ANTE-ROOM, in which are on one side a seated figure of Demeter, two pigs dedicated to Persephonè, and several heads and other sculptures, all of which were found in the *temenos* of the Infernal Deities at Knidos. (*See* Newton, *Hist. of Discoveries, &c.*, II., Part 2, p. 375.)

In the opposite recess are a statue of Dionysos, of the type called the Indian Bacchus, found at Posilipo near Naples; a head of which the eyes formerly contained enamel; a torso, perhaps of the nymph Cyrene, found at Cyrene (*see* Smith and Porcher, *Discoveries, &c.*, pp. 91-8), and a disk, with relief representing Apollo and Artemis destroying the family of Niobè on Mount Sipylus; from Rome.

MAUSOLEUM ROOM.

In this room are arranged the remains of the Mausoleum at Halicarnassus erected by Artemisia, about B.C. 352, over the remains of her husband, Mausolos, Prince of Caria, and

discovered in 1857. It consisted of a lofty basement, on which stood an oblong Ionic edifice, surrounded by 36 Ionic columns, and surmounted by a pyramid of 24 steps. The whole structure, which, according to Pliny, was 140 feet in height, was crowned by a chariot group in white marble, in which, probably, stood Mausolos himself represented after his translation to the world of demigods and heroes. The peristyle edifice which supported the pyramid was encircled by a frieze richly sculptured in high relief, and representing the battle of Greeks and Amazons. Remains have been found of three other friezes, one of which probably decorated the basement, and the other two the external walls of the *cella*. The monument was further adorned with many statues and groups, some of which probably stood between the columns, and with a number of lions which we may suppose to have been placed all round the edifice as guardians of the tomb. The four sides of the tomb were severally decorated by four celebrated artists of the later Athenian school, Skopas, Leochares, Bryaxis, Timotheos. A fifth sculptor, Pythis, who seems to be the same as Pythios, the architect of the Mausoleum, made the chariot group on the *apex* of the pyramid. The material of the sculptures was Parian marble, and the whole structure was richly ornamented with colour. The tomb of Mausolos was of the class called by the Greeks *heröon*, and so greatly excelled all other sepulchral monuments in size, beauty of design, and richness of decoration, that it was reckoned one of the Seven Wonders of the ancient world, and the name Mausoleum came to be applied to all similar monuments.

The remains of the Mausoleum in this Room consist of—

I.—SCULPTURES IN THE ROUND.

No. 1. Two portions of the colossal horses from the chariot group on the apex of the pyramid.

No. 2. A statue, believed to be that of Mausolos himself, and to belong to the chariot group.

No. 3. A statue, believed to be from the same group, probably representing the goddess who acted as charioteer to Mausolos, or Artemisia herself when deified.

No. 4. Part of an equestrian group, representing a warrior in Persian costume.

No. 5. A seated male figure draped in a *chiton* and mantle.

No. 6. Torso of a male figure clad in a *chiton*.

No. 7. A colossal female head.

No. 8. Part of a head of Apollo.

No. 9. Part of a bearded head.

No. 10. A youthful male head, probably of a hero.

No. 11. A number of fragments of lions, standing in watchful attitudes, and probably placed round the tomb as its guardians. They vary in scale, but the height of the largest did not probably much exceed five feet.

To this list of sculptures in the round may be added fragments of many other statues, heads, and lions, too mutilated to require notice here.

II.—SCULPTURES IN RELIEF.

No. 1. Frieze of the Order representing a combat of Greeks and Amazons. Of this frieze the Museum possesses seventeen slabs, of which twelve, after having been removed from the castle of Budrum, in 1846, by permission of the Porte, were presented by Viscount Stratford de Redcliffe in the same year, four were discovered on the site of the Mausoleum in 1857, and the remaining one was purchased in 1865 from the Marchese Serra, at Genoa.

No. 2. Frieze representing a combat of Greeks and Centaurs. This probably encircled the basement.

No. 3. Frieze, on which is sculptured a chariot race, probably representing one of the contests held at the obsequies of Mausolos.

No. 4. Groups in high relief set in square sunk panels. These may have been inserted in the walls of the *cella*.

III.—ARCHITECTURAL MARBLES.

No. 1. One of the steps which formed the pyramid.

No. 2. Portions of the cornice, richly decorated with projecting lions' heads as waterspouts, and floral ornaments.

No. 3. Portions of architrave.

No. 4. Ionic capital.

No. 5. Ionic capital from the angle of the peristyle, under which are two drums of a column.

No. 6. Base of Ionic column.

No. 7. Marble from the upper course of the lacunaria.

No. 8. A number of detached mouldings which were let into various parts of the architecture.

The frieze of the Order and the fragments of the other friezes are provisionally placed against the West wall of the room, the lions against the opposite wall. The figures of Mausolos and the goddess, and the fragments of the colossal horses, are on the West side of the room, the equestrian group and the other torsoes and heads on the opposite side. In this room are also placed a head of Asklepios found at Melos, from the Blacas Collection; a head of Alexander the Great, from Alexandria; a cast from the metope of a Doric temple, found at Ilium Novum, 1872, and presented by the discoverer, Dr. Schliemann; subject, the sun god (Helios) in his chariot; an inscribed *stelè* from Rhodes presented by his Royal Highness the Prince of Wales; the following marbles discovered by Mr. Pullan in the Temple of Athenè Polias at Priènè: (1.) the dedication of the Temple of Athenè by Alexander the Great, inscribed on a stone from one of the *antæ*; (2, 3.) a colossal arm and hand, probably from the statue of Athene in the Temple; (4.) a colossal foot; (5.) a colossal female head, closely resembling that from the Mausoleum, No. 7 *supra*; (6.) a male Iconic head, perhaps of a king of the Macedonian period; (7.) a draped female torso; (8.) an Ionic capital; (9.) a capital from one of the *antæ*; (10.) fragments of the cornice.

These marbles, together with an interesting collection of inscriptions, fragments of frieze, and architectural fragments from the same site, were presented to the Museum by the Society of Dilettanti in 1870.

ELGIN ROOM.

This room contains the sculptures from the Parthenon, a portion of the frieze of the temple of the Wingless Victory at Athens, some architectural remains from the Erechtheum, a statue of Dionysos from the Choragic monument of Thrasyllus, together with a number of fragments and casts, all from Athens. The sculptures from the Parthenon, and nearly all the marbles in this room, were obtained by the Earl of Elgin, when Ambassador at Constantinople, in the years 1801-3,

by virtue of a firman from the Sublime Porte. The Elgin Collection, which includes some additional marbles acquired after 1803, was purchased from Lord Elgin by the Government in 1816, for £35,000.

The sculptures from the Parthenon consist of the remains of the pedimental compositions, the metopes and the frieze.

The Parthenon, or temple of the Virgin Goddess, Athenè, was constructed by Iktinos between 454 and 438 B.C., under the administration of Perikles, on the site formerly occupied by the more ancient temple of Athenè, called the Hecatompedon, which was burnt on the sacking of the Acropolis of Athens by the Persians, B.C. 480. The Parthenon, like the earlier temple, was of the Doric order of architecture, and was of the form termed peripteral octastyle. The sculptural decorations were executed under the superintendence of Pheidias.

The *cella* within the colonnade contained the colossal statue of Athenè, executed in gold and ivory, one of the most celebrated works of Pheidias. Externally, the *cella* was ornamented by a frieze in very low relief. The two pediments were filled with figures sculptured in the round, and above the architrave the spaces between the triglyphs were decorated with groups sculptured in high relief. All these sculptured decorations were executed, like the architecture, in Pentelic marble. The relative position of these sculptures is shown in the model of the Parthenon representing the temple as it appeared A.D. 1687, immediately after the bombardment of Athens by the Venetian General, Morosini, when the explosion of a powder magazine shattered the middle part of the edifice. This model, executed by Mr. R. C. Lucas, sculptor, stands in the South-West angle of the room.

The group on the West side of this room belonged to the Eastern pediment of the temple, and represented, when perfect, the birth of Athenè from the head of Zeus. The central figures, by which the action of the scene was expressed, have perished. Their place is here indicated by the opening in the middle of the group, which must be understood as representing a space of between thirty and forty feet. Of the figures which remain, the following are the designations most generally received, though subject to much difference of opinion:—

At the South end of the pediment, the upper part of the figure of

Helios, or the Sun, rising from the sea, as at the approach of day; heads of two horses from the chariot of Helios; a male figure, reclining on a rock, covered with a lion's skin, popularly called The-seus, though there is no good ground for such an attribution; two goddesses, perhaps Demeter and Persephonè, sitting on low seats; a female figure in rapid motion, supposed to be Iris, sent to announce on earth the intelligence of the birth of the Goddess.

At the North end of the pediment, torso of Victory; group of one recumbent and two seated female figures, which have been called the three Fates; head of a horse from the chariot of the Moon, descending beneath the horizon.

On the opposite side of the room are the remains of the Western pediment, in which was represented the contest of Athenè with Poseidon for the soil of Attica. Though this composition is now in a more fragmentary state than the other, it was more perfect in A.D. 1674, when drawings, still extant, were made of the sculptures of the temple by Carrey, a French artist, and we are thus enabled to supply many of the missing portions with greater certainty. Those statues which still remain at Athens are here represented by casts.

Beginning at the North end the figures are as follow:—

Recumbent statue, generally called the river-god Ilissos, but more probably the Kephissos; cast of a group, commonly known as Herakles and Hebe; male torso, upper part of a female head; fragment of the breast of Athenè; upper part of the torso of Poseidon; draped female torso, supposed to be Amphitritè; lower part of a seated female figure; cast of the torso of a crouching male figure, by some considered as the river-god Kephissos, but more probably the Ilissos; cast of part of a recumbent female figure, perhaps the nymph Kallirrhoe.

In Wall-Cases U, V, W, X, are casts from some fragments of horses discovered in excavations on the Acropolis, and now preserved there. Some, if not all these fragments, doubtless, belong to the chariot group on the western pediment, which Morosini broke in trying to lower it, and which, as will be seen by reference to the model, stood immediately behind the figure of Athenè.

Attached to the Western wall of the room are fifteen of the metopes, and a cast from another, which is now in the Museum of the Louvre, at Paris. They are all from the South side of the Parthenon, and represent combats between Centaurs and Lapithae. Casts from three other metopes, still remaining at Athens, and representing various subjects, are inserted in the adjoining walls.

Around the room are placed in a continuous line the slabs removed by Lord Elgin from the frieze of the *cella*, with casts of a few other slabs still existing on the temple, forming altogether more than one-half of the entire series. They are arranged, as far as possible, in their original order, but it is necessary to bear in mind that, owing to the absence of a considerable portion, several slabs, not formerly connected, are here brought into juxtaposition, and that the effect of the whole frieze is in one sense reversed, by being made an internal, instead of an external, decoration. The subject of the bas-reliefs is the Pan-

athenaic procession, which took place at the festival celebrated every four years at Athens in honour of Athenè.

At the East end of the temple were originally placed the slabs I.-VIII. On slabs IV.-VI. are deities, seated; and a priest or other functionary receiving from a boy the *peplos*, or sacred robe of Athenè. On each side approach trains of females, bearing religious offerings, and under the guidance of officers or magistrates.

On the North side of the building were slabs II.-XLII., representing a long cavalcade of chariots and horsemen, and including among the latter the most beautiful examples of low relief which the ancients have left us.

Slab II., representing two youthful horsemen, is the only marble from the West frieze. It is succeeded by fourteen casts, slabs III.-XVI., taken from the remainder of the frieze at this end.

The remaining slabs, I.-XLIV., which are from the South side, and in a very fragmentary condition, exhibit a procession moving in the opposite direction to that hitherto described, the two lines of figures having been so arranged as to meet at the East end. These reliefs represent horsemen, chariots, and victims led to sacrifice.

Towards the South end of the room is the capital of one of the columns of the temple.

Besides the remains of the Parthenon, the following miscellaneous sculptures and casts are exhibited in this room:—

On the East wall, above the frieze of the Parthenon, are some sculptures from the Temple of Wingless Victory at Athens. This building, which appears to have been nearly contemporary with the Parthenon, was probably designed to commemorate victories of the Athenians, both over the Persians and over rival Greek states. It was of Ionic architecture, and stood near the Propylæa of the Acropolis.

The series consists, firstly, of four marble slabs, and a cast from a fifth slab, belonging to the upper frieze of the building, representing in high relief Athenian warriors combating with enemies, some in Asiatic, others in Greek costume; and secondly, of casts from four slabs of the balustrade, representing five figures of Victory, two of them leading a bull to sacrifice. These reliefs are in the finest style.

On the same wall are casts obtained by Lord Elgin from sculptures still decorating the so-called Temple of Theseus at Athens, a building thought to have been erected about twenty years earlier than the Parthenon, to commemorate the removal by Kimon of the bones of Theseus from Skyros to Athens.

These casts are from the East and West friezes of the temple, and

represent, in high relief (B. 4-13), a battle fought in the presence of six seated divinities; and (B. 14-16) a contest between Centaurs and Lapiths.

Adjoining these are casts of three of the metopes (B. 1-3), representing deeds of Theseus.

On the opposite side of the room, resting on the floor, is a coffer from the ceiling of the same temple.

Under the frieze of the Parthenon, on the same wall, are casts of the reliefs which decorate the frieze of the Choragic Monument of Lysikrates, dedicated B.C. 334. They represent Dionysos transforming the Tyrrhenian pirates into dolphins.

Towards the North end of the room are some remains taken from the Erechtheum, a temple erected on the Acropolis of Athens, towards the close of the fifth century B.C. It is the purest and most characteristic monument of the Ionic order of architecture remaining in ancient Greece. Its form is oblong, with a hexastyle portico at the East end, and two unusual additions at its North-West and South-West angles; the one a tetrastyle portico, the other a porch supported by six Canephoræ, a structure which has been imitated as a decoration in St. Pancras Church, London.

The remains of this temple which are in the British Museum consist

(1) one of the Canephoræ, and, by its side, (2) the column which originally stood at the Northern angle of the Eastern portico; (3) a considerable portion of the frieze from the wall immediately behind the same column; (4) a large piece of the architrave, and (5) a smaller fragment of the cornice, from other parts of the building, (6) an ornamental coffer from the ceiling of the interior, and several minor fragments, mouldings, &c.

Opposite the Canephora is a colossal draped statue of Dionysos seated, which formerly surmounted the Choragic Monument of Thrasyllos at Athens, erected B.C. 320.

Near these are placed some miscellaneous fragments of architecture from various buildings in Athens and Attica, including the capital of a Doric column, and a fragment of the architrave from the Propylæa at the entrance to the Athenian Acropolis.

In this Room also are placed plaster casts from (1) the statue of Victory (Nikè) by Paeonios; (2) the statue of Hermes by Praxiteles. Both statues were found at Olympia, the Victory in December, 1875 (*Ausgrabungen*, I., pll. 9-12), and the Hermes in 1877 (*Ausgrabungen*, III., pll. 6-9). (3) A plaster cast from one of the metopes of the temple

of Zeus at Olympia, representing Herakles supporting the world on his shoulders. Atlas holds out to him the golden apples, one of the Hesperides stands by. This metope was found in the pronaos of the temple in 1876 (*Ausgrabungen zu Olympia*, I., pl. 26).

Towards the South end of the room are a draped torso of Asklepios, found at Epidauros, and casts of two marble chairs in the theatre of Dionysos at Athens. One of these chairs, placed in the centre of the front row in the theatre, was the seat assigned to the priest of Dionysos Eleuthereus, as appears from the inscription on it. It is richly decorated: on each side is a group in low relief, representing a winged youth, probably the Genius of the Games, setting two cocks to fight. Inside the back of the chair are two Satyrs, and on the front two Arimaspi fighting with Gryphons. The other chair was the official seat of one of the ten Athenian *Strategi* (Generals) in the theatre.

In the Room recently added to the North end of the Elgin Room, are (1) a colossal lion, discovered at Knidos in 1858 (*see* Newton, *Hist. of Discoveries*, II., Part 2, p. 480). The lion originally surmounted a Doric tomb, which stood on a promontory a little to the east of Knidos, and which originally consisted of a square basement surrounded by a Doric peristyle with engaged columns, and surmounted by a pyramid, the *apex* of which was crowned by the lion. Inside the tomb was a beehive-shaped chamber with Egyptian vaulting, similar to that of the building known as the Treasury of Atreus, at Mycenæ, and with eleven smaller cells radiating from its circumference. This tomb was evidently a public monument of the class called *polyandrion*, and from its position on a promontory, must have been a conspicuous sea-mark. Hence it has been conjectured, with probability, that it was intended to commemorate the naval victory gained over the Lacedæmonians by the Athenian admiral, Conon, B.C. 394.

(2) A sculptured drum from one of the columns of the temple of Artemis at Ephesus found in excavations in 1871 (*see* Wood, J. T., *Discoveries at Ephesus*, frontispiece). The subject

represented has been thought to be Thanatos and Hermes conducting Alkestis to Hades. (3-4) Two pieces of sculptured drums from the temple of Artemis at Ephesus. (5) Corner-stone, perhaps, from a base which has supported a column, also from the Artemision at Ephesus. On the corner are remains of a figure of Herakles seated on a rock: on the right a female figure, and the right arm of a second female figure.

The door on the East side leads into the

HELLENIC ROOM.

The marbles exhibited in this room have been brought, at different times, from various parts of Greece and its colonies. With them are also exhibited plaster casts of some important monuments of the period preceding that of the marbles. The description commences with the casts.

On each side of the room are placed restorations of the Eastern and Western pediments of a Doric temple in the island of Ægina, erected probably about B.C. 500—478, and dedicated to Athenè. The figures in these pediments are casts from the original marbles, which were discovered in 1811 amongst the ruins of the temple, and are now preserved in the Museum of Sculpture at Munich. The group in the Western pediment, here placed on the North side of the room, represents the death of Achilles; the imperfect group in the pediment opposite is thought to represent an incident of the expedition of Herakles and Telamon against Troy.

The following marbles are exhibited in this room:—

First in importance is a collection of marbles discovered in 1812 among the ruins of the temple of Apollo Epicurius near the ancient Phigalia in Arcadia. This edifice was erected by Iktinos, the architect of the Parthenon at Athens, in commemoration of the delivery of the Phigalians from the plague, B.C. 430.

The most important part of this collection consists of twenty-three sculptured slabs, originally belonging to a frieze in the interior of the *cella* of the temple, and now arranged on both sides of the room. Eleven of them (Nos. 1-11) represent, in high relief, the contest between the Centaurs and Lapiths, which has been noticed in describ-

ing the metopes of the Parthenon. The other twelve represent the invasion of Greece by the Amazons.

Underneath the frieze are several architectural and sculptured fragments from the same temple, including part of a Doric capital from the outer colonnade, and part of an Ionic capital from one of the columns within the *cella*, the external and internal architecture of the building having been of different orders.

In the Southern half of the room is a colossal torso from Elaea, the port of Pergamus, and a head of Hera, from Agrigentum.

In the Northern half of the room are (1) a statue of a youth, and (2-3) two statues representing an athlete winding a diadem round his head. It is probable that the original from which both these figures were derived was the celebrated Diadumenos by Polykleitos, the contemporary of Pheidias. (4) An oblong sculptured monument of uncertain use, with a relief representing apparently an offering to the goddess of childbirth, Eileithyia. From Cape Sigeum, near Troy. (5) Head of Euripides, and (6) a head of Perseus or Hermes wearing winged *petasos*. Against the South wall are fragments of sculpture and architecture, chiefly from the Greek islands.

On the East side is a mutilated figure of a Triton, in high relief, from Delos; a statue of a youth, probably Eros, from Athens, an Ionic female figure from the *temenos* of Demeter, Knidos; also a bust of Perikles, terminal head of Hermes, bust of youth, and a bust of Hercules.

On one side of the Western door a bust of Æschines; on the opposite side, the bust of an unknown philosopher.

C. T. NEWTON.

The East side of the Hellenic Room opens into the

ASSYRIAN GALLERIES.

A suite of three long and narrow apartments, running North and South to a length exceeding 300 feet, with an additional room or transept, crossing from their Southern extremity, contains the collection of sculptures excavated, chiefly by Mr. Layard, in the years 1847-1850, on the site, or in the vicinity, of ancient Nineveh. To these has been added a further collection from the same region, excavated in 1853-55, by Mr. Hormuzd Rassam and Mr. W. K. Loftus, under the direction of Sir H. C. Rawlinson, K.C.B., at that time Her Majesty's Consul-General at Baghdad, and three other collections excavated or obtained by Mr. G. Smith, the

first in a mission to Mesopotamia in the year 1873 undertaken by the proprietors of the *Daily Telegraph*, and presented by them to the Museum, and the two last under the direction of the Trustees of the British Museum, in the years 1874 and 1876. Further collections were also excavated by Mr. Hormuzd Rassam in 1878, 1879 and 1880.

These discoveries were for the most part made in extensive mounds, formed by the natural accumulation of the soil over the *debris* of ruined edifices, in the three following localities:—

1. *Nimroud*, believed to be the ancient Calah of Scripture, on the banks of the Tigris, about twenty miles below the modern Mosul.
2. *Khorsabad*, a site about ten miles to the North-east of Mosul, which was excavated for the French Government by M. Botta, and from which was procured the greater part of the valuable collection now in the Louvre, though a few specimens of sculpture have also been obtained for the British Museum.
3. *Kouyunjik*, still indicated by local tradition as the site of Nineveh, nearly opposite Mosul, on the Tigris.

This classification of the localities, which correspond broadly with three successive periods in Assyrian history, forms the basis of the arrangement adopted for the sculptures.

(1.) The monuments from Nimroud, which may be approximately described as ranging from B.C. 885 to B.C. 630, occupy the Nimroud Central Saloon, in which the visitor, entering from the Greek Galleries, first finds himself; the long apartment immediately to the South, called the Nimroud Gallery; and the western compartment of the adjoining Assyrian Transept.

(2.) The sculptures from Khorsabad, executed under Sargon, a king of Assyria, who reigned about B.C. 722, are collected in the eastern compartment of the Assyrian Transept, a position not properly corresponding with their chronological sequence, but unavoidably adopted from the deficiency of space in apartments not originally constructed for this class of antiquities.

(3.) The monuments obtained by Mr. Layard from Kouyunjik, the date of which may be placed between B.C. 721 and B.C. 625—the supposed era of the destruction of Nineveh—are arranged in the long room distinguished as the Kouyunjik

Gallery. The additional collections excavated by Mr. Rassam and Mr. Loftus, principally at Kouyunjik, and placed in the Assyrian basement, may be regarded as supplementary to that contained in the last-mentioned gallery.

Besides the series of sculptures, the Assyrian collection includes a variety of smaller, but highly curious and instructive objects, discovered at Nimroud and Kouyunjik. These are now exhibited in Table Cases in the galleries.

In the Kouyunjik Gallery is also a Table Case containing various small articles from Babylonia and Susiana. These far-famed regions have as yet yielded to modern researches no large sculptured monuments, nor any artistic remains commensurate with the wealth and power of the Empires of which they were the seat. The principal Babylonian sites which have hitherto been more or less explored are—1. The scattered mounds of Warka, Tel-Sifr near Sinkara, Abu-Shahreïn, and Muqueyer, all dating from the most remote antiquity, and the last supposed to represent the Biblical “Ur of the Chaldees.” 2. The Birs-i-Nimrûd, commonly regarded as the remains of the Tower of Babel, but more probably the site of the ancient fortress of Borsippa, the earliest portion of which was erected by an ancient king of Babylonia, though it was entirely rebuilt by Nebuchadnezzar. 3. The mounds of Babylon itself.

In accordance with the system here pursued, under which the visitor to the Sculpture Galleries is conducted, as far as possible, continuously from the later monuments to the earlier, it is necessary, after quitting the Greek collection, to pass through the Nimroud Central Saloon, by its North door, to the

KOUYUNJIK GALLERY.

‘ The Collection of bas-reliefs in this room was procured by Mr. Layard, in 1849 and 1850, from the remains of a very extensive Assyrian edifice at Kouyunjik, which appears, from the inscriptions remaining on many of its sculptures, to have been the palace of Sennacherib, who commenced his reign B.C. 705. It was subsequently occupied by his grandson, Assur-bani-abla, or Assurbanipal, who reigned towards the

middle of the seventh century B.C. Monuments of both these kings are included in the collection. Those of Sennacherib are sculptured generally in gypsum or alabaster, those of Assur-bani-abla in a harder limestone. Most of the sculptures were split and shattered by the action of fire, the palace having apparently been burnt, probably at the destruction of Nineveh : indeed, many single slabs reached this country in 300 or 400 pieces. These have been simply rejoined, without attempt at restoration. To the left on entering is—

No. 1. A cast from a bas-relief cut in the rock, at the mouth of the Nahr-el-Kelb River, near Beyrout, in Syria, close to the immemorial highway between Egypt and Asia Minor. It represents Esarhaddon standing in the conventional attitude of worship, with sacred or symbolical emblems of deities above him, and is covered with a cuneiform inscription. In the rock, adjoining the original relief, are six similar Assyrian tablets, and three Egyptian bas-reliefs, with hieroglyphic inscriptions, bearing the name of Rameses II., who at an earlier period is supposed to have passed through Palestine.

The sculptures on the left, or West side of the Gallery, are all of the period of Sennacherib, and illustrate the wars he carried on, and the tributes he received. They are, for the most part, fragments of more extensive works. The most interesting subjects are as follows :—

No. 2. A galley, with a beak, propelled by two banks of rowers.

Nos. 4-8. A series of slabs, mutilated in the upper part, which commemorate apparently the expedition of Sennacherib into Southern Babylonia against Merodach Baladan, the same king, probably, who is mentioned in Scripture as having sent letters and a present to Hezekiah, and to whose messengers the Jewish monarch exhibited all the treasures of his house. The campaign is represented in the bas-relief as occurring in a marshy district; a stream, probably that of the Euphrates, is seen filled with islands overgrown with reeds, or jungle; in the water appear numerous fish and crabs; upon the islands many of the enemy have taken refuge, whilst the Assyrians pursue them in boats; and to the right (Nos. 6, 7, 8), on the banks of the stream, are collected the prisoners and spoil.

Nos. 15, 16, 17. A series, of which the upper portion is lost, representing the return from a battle.

Nos. 20-29. Part of a series, representing the siege of a fortified city by the Assyrians. The city is seen on Slab No. 25, planted on a high dome-shaped hill, whilst the assailants advance on each side to scale the walls with ladders. On Nos. 27-29 are represented the results of the contest, the triumph of the besiegers, and the col-

lection of prisoners, apparently Jews, and spoil. The whole of this series is blackened by fire.

Nos. 34-43. Part of a series of sculptures which originally lined the two walls of a long narrow gallery, leading, by an inclined plane, from Kouyunjik towards the Tigris. On the one side, descending the slope, were fourteen horses, led by grooms; on the other, ascending into the palace, were servitors bearing food for a banquet. The figures are somewhat smaller than life, designed with much freedom and truth; and by comparison with the Panathenaic frieze in the Elgin Room, they may furnish a good point of view for estimating the capabilities and defects of Assyrian art. No. 39, on which is seen a marshal or chamberlain with a staff, was originally placed, as here, at a projection in the wall. Amongst the attendants or servitors, represented on Nos. 41-43, is one bearing in each hand a rod with two rows of dried locusts, which are to this day used as food by the Arabs. The other attendants carry wine-skins, birds, pomegranates, and other fruit.

No. 44. A semicircular-headed slab, with a small mutilated figure, standing before a table of offerings, near which are various symbols. The lower part of the slab contains an inscription relating to the buildings of Sennacherib.

Next follow six slabs (Nos. 45-50), of a hard, fossiliferous limestone, and of which the surface is in high preservation. They were sculptured under Assur-bani-abla, or Assurbanipal, and represent the victories of that monarch over the Elamites, or inhabitants of Susiana.

The first three slabs, Nos. 45-47, represent a battle between the forces of Assur-bani-abla and Te-umman, King of Elam, on the plain between the river Eulæus and the city of Shushan. The successive scenes of the battle are depicted with great spirit; the rout of the Elamites; the overturning of the chariot of Te-umman, who falls to the ground wounded by an arrow; the attempt of Te-umman to escape by the aid of Parritu, his son; Parritu defending his father; he draws a bow, and Te-umman calls to him to shoot the arrow; the Assyrians cutting off the head of Te-umman; Assyrian warriors in a chariot, carrying the head of Te-umman to Assur-bani-abla.

The remaining three slabs, Nos. 48-50, exhibit, first, the reception at Arbela, by Assur-bani-abla, of two ambassadors from the King of Armenia; while the officers of the Assyrian king point out to the Armenian envoys the tortures inflicted on the Elamite prisoners. Second, a general of Assur-bani-abla conducts Ummanigas, nephew of Te-umman, to be installed as King of Elam; the Elamites come out to pay homage to the new king; in the distance is the city of Madaktu, presenting a curious general view of an Asiatic town. Two small slabs, placed, for want of room, on the other side of the gallery, show other incidents in connection with Assur-bani-abla's wars against the Elamites.

The remaining bas-reliefs in this room all belong to the period of Sennacherib.

The next six (Nos. 51-56) formed originally part of a series illustrating the architectural works of that king, including, probably, the construction of the very edifice from which the slabs were obtained. On Nos. 51 and 52 is seen the conveyance of a colossal human-headed bull, lying sideways on a sledge, which is propelled, over wooden rollers, partly by ropes in front, partly by a lever behind. On one side is a lofty mound, which labourers are erecting with stones or earth, and which is perhaps designed for the platform of the future palace. The workmen are guarded by soldiers, and superintended by Sennacherib himself, in a chariot drawn by two men. A similar mound is represented on Slab No. 53, with an adjoining stone-quarry or clay-pit, where the materials of construction are prepared. On No. 54 is a portion of a group moving some weighty object; on No. 55 another colossal bull, represented as before; and on No. 56 the monarch, in his chariot, directing some operation sculptured on a lost portion of the series. The background of the slabs exhibits men carrying axes, saws, ropes, and other implements; and along the top are representations of the natural scenery of the country, water filled with fish, anglers floating on inflated skins, boats, banks lined with trees, and a jungle of reeds, in which are deer, and a wild sow with her young.

Nos. 57-59. Across the middle of these slabs a broad river is represented as passing. On its further bank, nearly insulated by a smaller stream, is a city, besieged by the army of Sennacherib, whilst on the right is seen a long procession of captives, with cattle and other spoil. On the nearer bank appears the king in a chariot, amidst officers and attendants, with a large collection of trophies and booty.

No. 60. A human figure, with a lion's head, of uncertain meaning.

In the centre of the room is an obelisk of white calcareous stone, discovered at Kouyunjik by Mr. Rassam, originally executed for Assur-natsir-abela, or Assur-nazir-pal, an Assyrian king who reigned about two centuries before Sennacherib, and whose principal monuments are to be seen in the Nimroud collection. It is covered with small bas-reliefs, representing the various exploits of the monarch.

Towards the North end of the room is the upper part of an obelisk of Tiglath-Pileser II., also discovered by Mr. Rassam.

Towards the South end, a circular bowl in limestone, procured by Mr. Layard, and sculptured with bas-reliefs of men and lions.

Six Table Cases in the middle of the room contain small objects discovered in various excavations.

Cases A-B. Objects in iron and bronze—bracelets, fetters, and swords.

Case C. Terracotta tablets with cuneiform inscriptions: amongst them are the Assyrian canon of names of Eponymous officers, from B.C. 911 to B.C. 660; the record of the Egyptian campaigns of Assur-

bani-abla, B.C. 668, in which are mentioned Gyges, Necho, and Tirhaka; sale tablets with Phœnician inscriptions, dated in the 6th and 7th centuries B.C.; and a series of clay impressions of seals, two with the name of the Egyptian monarch Sabaco.

Case D. This case contains on one side a portion of the antiquities excavated by Mr. Smith for the proprietors of the *Daily Telegraph*, and presented by them to the British Museum. Among these are fragments of the creation and flood legends, and a fragment containing a portion of the fable of the horse and the ox; a tablet containing warnings to kings against injustice; and some fragments of cylinders, joined to fragments of the old collections, of Sargon, Assur-bani-abla, and Bel-zikir-iskun, one of the last kings of Assyria. On the other side are some of the antiquities obtained by Mr. Rassam in the years 1878-9. The principal are: some fragments of cylinders of Tiglath-pileser I. and Assur-bani-abla, one of which contains a list of the kings of Cyprus, and mentions Menasseh, king of Judah; names of early Babylonian kings; some fragments of the creation series, two tablets containing epigraphs for placing over the sculptured scenes of the palace walls; and a model of an ox's hoof in baked clay, inscribed with omens.

Case E. Terracotta tablets with cuneiform inscriptions: amongst them an Assyrian planisphere; the names of the months; a syllabary; tablet of Akkadian laws; hieroglyphic forms of cuneiform characters; a list of square roots; a tablet, giving an account of the descent of Istar, the Assyrian Venus, to Hades, and the principal fragments of the tablets giving the Chaldean account of the Deluge, Creation, and Tower of Babel.

Case F are seals, engraved stones, and cylinders of hard stone: amongst them are a cylinder of Dungi, King of Babylonia, about B.C. 2000; a cylinder of Hashamir, an officer of Ur-Bagas, about B.C. 2100; a fragment, with the name of Durigalzu, a king of Babylon, about B.C. 1400; and a stone, with the name of Nebuchadnezzar, B.C. 600; cylinder of Sennacherib, about B.C. 700; and one of Darius I., B.C. 520, containing the words "I am Darius the great king," in Persian, Median, and Assyrian.

NIMROUD CENTRAL SALOON.

With this room commences the series of sculptures excavated by Mr. Layard in 1847 and 1850, in different parts of the great mound at Nimroud; with which have been placed one or two sculptures since obtained by Mr. Rassam from the same locality.

To the left of the door, on entering from the Kouyunjik Gallery, is a small group of slabs in relief, consisting of sculptures discovered in the South-western edifice of the great mound, which is believed to have been constructed by Esar-

haddon, the son and successor of Sennacherib, towards the beginning of the seventh century B.C., with materials obtained, in a great measure, from the spoliation of the palaces erected in other parts of Nimroud by the earlier Assyrian dynasty.

The most important object in this group is a large bas-relief, divided horizontally into two tiers, the upper representing the evacuation of a city, and the lower an Assyrian monarch in his chariot. The inscription, of which a part exists on this slab, and the remainder was upon others adjoining it, recorded the receipt of tribute from Menahem, King of Israel, and thus indicates that this sculpture was executed for Tiglath-pileser II., though subsequently transferred by Esar-haddon to his own palace.

Adjoining this is a colossal head of a human-headed bull, on a larger scale than any yet brought to Europe, and supposed to be of the time of Esar-haddon himself.

Between the two central pilasters stands one of the most important historical monuments which have been recovered from Assyria, an obelisk in black marble, found near the centre of the great mound. It is decorated with five tiers of bas-reliefs, each continued round the sides; and the unsculptured surface is covered with cuneiform inscriptions, which record the annals of Shalmaneser II. for thirty-one years, commencing about B.C. 860. The bas-reliefs illustrate the presentation of offerings to the king by his numerous tributaries, and the inscriptions record the names of the donors, amongst whom are Jehu "of the house of Omri," the Israelitish king, and Hazael, the contemporary king of Syria.

Against the two pilasters stand two statues excavated by Mr. Rassam in the South-eastern edifice of Nimroud, each representing the god Nebo, and bearing an inscription to the effect that it was made by a sculptor of Nimroud by the order of Rimmon-nirari (a king who reigned about B.C. 780), and of his wife Sammuramat, who is supposed to be the original of the somewhat mythical Semiramis of the Greek and Roman writers. Here, too, are placed some of the larger antiquities discovered by Mr. Rassam in 1878-1879. One is an altar from the temple at Nimroud, and the other is a cylindrical object inscribed with the genealogy of Rimmon-nirari. On the other side of the pilasters stand portions of inscribed slabs from Karkemish, excavated by Consul Henderson in 1879.

On the opposite, or Western side of the room, are some bas-reliefs discovered by Mr. Layard in the ruins of the Central edifice at Nimroud, which are supposed to be intermediate in date between the ruins already referred to and those of the great edifice at the North-west quarter of the mound. The subjects are chiefly military.

To the left, or Southern side of the passage from the Hellenic Room, is seen the evacuation of a captured city, in which (as well as

in the bas-relief immediately above) the various quadrupeds introduced are portrayed with great fidelity and spirit, the sculptor, as usual in Assyrian art, exhibiting greater power in the treatment of animal subjects than of the human form.

On the other side of the passage are three representations of sieges, in which the mounds thrown up by the besiegers, their battering-rams, and archers masked by loop-holed screens, evince their military skill, whilst the three impaled captives, on one of the slabs, give equal evidence of their cruelty.

Above these are two heads, known from the inscription on the left-hand slab to represent Tiglath-pileser II. and an attendant.

Against the columns are placed two tablets, with figures and inscriptions, that on the right being of Shalmaneser, and that on the left of Assur-natsir-abla, found at Kurkh; on the former Ahab is mentioned. On the left there is also a fragment of a monument containing a bilingual inscription of Khammuragas, a king of Babylonia of the Kassite dynasty, who reigned about 1700 B.C.

In the centre of the room are exhibited the remains of the large Bronze Gates brought by Mr. Rassam from Balawat in 1878. They were erected by Shalmaneser II., and evidently formed the entrance to the courtyard of a temple or palace. The bands of bronze, which are ornamented with representations of battles, sieges, &c., were nailed on a wooden framework three inches thick, and from 21 to 26 feet high. The pivots on which they turned are exhibited below.

The representations shown thereon are full of interest, and give the chief incidents of the progress of this king's numerous expeditions, among which may be noticed those against Irkhulêni of Hamath and the Syrian League, the king of Til-Barsip, &c., &c. He is shown also receiving tribute from "the ships of the Tyrians and Sidonians," from Sangara, king of Karkemish, from the king of Dayaêni, &c., &c. Many religious ceremonies, &c., which took place during the expeditions, are also shown.

The remainder of the Nimroud collection belongs altogether to the period of Assur-nazir-pal, or Assur-natsir-abla, the earliest Assyrian monarch of whom any large monuments have been procured, and who commenced his reign about B.C. 885. The sculptures were found by Mr. Layard partly in the ruins of an extensive edifice at the North-west quarter of Nimroud, and partly in two small adjacent temples of the same date, one of which was dedicated to the Assyrian "God of War."

Beside the door into the Kouyunjik Gallery is a colossal lion, which, with a companion figure, decorated the sides of a doorway in one of the small temples just mentioned. It is covered with inscriptions, and, like all the figures found in similar situations, provided with five legs, so as to appear perfect both from the front and the side.

Near this stands a small statue, on its original pedestal, found in the same temple with the lion, and representing Assur-natsir-abla.

Of the remains of the North-west edifice the principal are two colossal figures, one a winged and human-headed lion, and the other a bull, not originally forming a pair, but taken from two different doorways. Though of smaller dimensions than usual, they are, both in delicacy of execution and excellence of preservation, amongst the finest specimens of Assyrian art.

Over the North door leading into the Kouyunjik Gallery is a lintel from the palace at Kouyunjik, representing a vase and two dragons.

In this saloon are two Table Cases, one containing seals and engraved stones, mostly Pehlevi, some with portraits of sovereigns. The other Table-Case contains bronze objects from Van, from the Palace of Argisti, king of Minni, contemporary of Sargon, about B.C. 720; and some objects excavated in Assyria by Mr. Rassam in 1878. Among these are two stone slabs from the coffer from Balawat (which stands against the pilaster opposite), containing an inscription of Assur-natsir-abla, and some ornaments from a temple erected by that king at Nimroud.

The South door leads into the

NIMROUD GALLERY.

This room contains a continuation of the series last described. The bas-reliefs on the West side were all found in a chamber of the North-west edifice. Those on the opposite side are partly from other chambers of the same edifice, partly from the small adjacent temple of the "God of War." The slabs with large figures bear inscriptions running horizontally across the middle; those with small figures have generally had inscriptions on the border above and below, though these have in many instances been cut off in ancient times. The double row of slabs occupying the greater part of the West side is arranged exactly as in the original building, excepting that a break occurs in one place, where some slabs have been lost.

The following are the most interesting subjects in this room, commencing on the left, or East side. The first eight slabs are from the North-west edifice:—

No. 19. Two persons, distinguished by their caps and pointed shoes as foreigners, bringing with them two monkeys, as tribute to some personage represented on a lost slab.

No. 20. The king, Assur-nazir-pal, or Assur-natsir-abla, in a richly-embroidered dress, and the cap distinctive of royalty, with a sword, of which the hilt is elegantly decorated with wrestling lions.

Nos. 21-26. Six slabs, representing the king among his attendants, supernatural and human, apparently returned from battle or the chase. The large dimensions, elaborate execution, and almost perfect preservation of this series, places it among the finest examples of Assyrian bas-relief. The figures are all sumptuously attired, their robes fringed and embroidered with sacred or mystical ornaments; their sandals are painted in black and red, the bows of the eunuchs red, and the eyes of all of them black. It may be observed that the parts here indicated, together with the hair in some cases, and the necks, and edges of the mouths, of two men with lions' heads on two slabs hereafter mentioned, are the only objects on which colour is discernible in any of the Assyrian sculptures; nor does the condition of the surface of those sculptures at all confirm the idea that the whole was originally coloured.

The succeeding slabs (Nos. 27-30) are from the small temple of the "God of War." Nos. 27 and 28 stood originally, as here, at right angles to each other, No. 27 being on the external wall of the building, and Nos. 28, 29, on the side of a doorway leading to one of the chambers. On the opposite side of the doorway was a similar group, of which the slab on the external wall (No. 32) was alone removed by Mr. Layard.

Nos. 28, 29. A four-winged figure, with a three-forked thunderbolt in each hand, pursuing a monster or demon; a composition which, from its repetition on each side the doorway, probably typified the expulsion of the Evil Spirit from the temple. Although shattered into fragments, and much decomposed by fire, these slabs still display considerable merit in design.

No. 29*. A restoration of the slab which originally occupied the position corresponding to this, and the same in subject as the next.

No. 30. Slab from the opposite side of the doorway, forming the companion to No. 29*. It presents a figure of the Fish-god, or Dagon.

The remaining bas-reliefs in this room are all from the North-west edifice.

No. 33 represents an eagle-headed figure, evidently a deity, supposed by some to be Nisroch, in whose temple Sennacherib was slain.

No. 36. A lion-hunt, which, though originally belonging to the North-west edifice, had been removed in ancient times, and was found in an isolated situation. It is here placed, for the purpose of comparison, opposite to some slabs of similar subject.

Nos. 37-40. A collection of bas-reliefs, representing what are believed to be religious rites. In each group two figures are seen, standing or kneeling before a species of tree, whose foliage is sculptured similarly to that known as the "honeysuckle ornament" of Greek architecture and vase-painting; one hand of each figure is raised, and generally holds

some mystic offering or symbol, such as a fir-cone, a pomegranate-branch, a necklace, &c.

Upon the West side of the room is a similar subject (No. 2), on a bas relief within a boldly-projected border; two kings are here introduced in the conventional attitude of sacrifice or adoration, and each attended by a winged and triple-horned figure; above the mystic tree is the symbol of Divinity, sometimes described under the Persian name of Ferouher, being a small figure within a winged circle, holding a ring. The same symbol reappears, under a modified form, in some of the battle-scenes, where the Divinity seems to watch over the person of the king, and sometimes draws a bow at his enemies.

The double frieze, which next succeeds, may be regarded as illustrating the prowess of Assur-natsir-aba, both in the chase and in war.

First come the hunting-scenes—Nos. 3*a* and 3*b*, a bull-hunt, and the successful return; Nos. 4*a* and 4*b*, a lion-hunt, with similar sequel.

Afterwards the military scenes, among which may be distinguished—

Nos. 7*b*–9*b*. The passage of a river by the king and his army. The chariots are embarked in boats; the horses swim behind, guided by halters; many of the soldiers are likewise swimming, supported by skins filled with air; others on shore are inflating skins previously to entering the stream.

Nos. 10*b*–12*b*. The capitulation of a city, and the king receiving the prisoners and spoil, a subject extending over a part of slab No. 13*b*. The original of No. 12*b* was so shattered, that Mr. Layard did not attempt to remove it, but made a careful drawing, from which has been executed the painting which here fills the vacant space. A portion of this slab subsequently obtained is opposite.

Nos. 11*a*–13*a*. The return from battle. To the left is seen the ground-plan of a circular building, divided into four apartments, in each of which are figures preparing food; adjoining is a tent, with horses and grooms; beyond are soldiers at their games, and musicians; and to the right, the king in a triumphal procession.

Nos. 13*b*–15*b*. Siege of a city by Assur-nazir-pal, or Assur-natsir-aba, a subject presenting many curious details of military architecture and engineering, both aggressive and defensive; walls with serrated parapets, arched gateways with ornamental mouldings; the assailants mining, breaching, and scaling; a battering-ram plied from the interior of a moveable machine, surmounted by a tower, which is filled with archers and slingers; the besieged lowering grappling-irons from a bastion to catch the ram, and hurling firebrands to ignite the machine; the besiegers playing water on the flames; and each side discharging arrows and stones.

No. 16*a*. Upper part of a male figure, with the eyes and hair tinted black, exhibiting a greater amount of artificial colour than any other Assyrian sculpture yet discovered.

In the middle of the room are nine Table Cases, two of which contain antiquities from Babylonia, and the rest miscellaneous small objects found at Nimroud, chiefly in the

ruins of the North-west edifice, and probably therefore of the age of Assur-nazir-abla, about B.C. 885.

Case H has several miscellaneous bronze objects, small bells, weapons, and articles of furniture, parts of thrones, chariots, and vases.

Case I contains some of the most interesting articles in the collection. The principal are a series of ivory-carvings from the North-west edifice, one having an Egyptian name within a hieroglyphical cartouche, and many others exhibiting Egyptian figures or decorations,—a conclusive proof of an intimate connection between Egypt and Assyria at a very early period; a large variety of ivory-carvings of more purely Assyrian character, one with Phœnician inscription, found in the South-east edifice.

Case K contains objects in bronze and iron, parts of thrones, two with Phœnician inscriptions, bowls containing bones of hands of enemies.

Case L has some more bowls, and a remarkable collection of bronze weights, in the form of recumbent lions, on some of which are engraved bilingual inscriptions, in the Phœnician, and cuneiform or Assyrian characters.

Case M contains several bronze bowls, with embossed and engraved ornaments of great beauty and curiosity, some of distinctly Egyptian style, such as winged gryphons, scarabæi, &c.

Case N has some miscellaneous antiquities, some of which were excavated by Rassam in Babylonia, in 1878-9. The principal are, some stone tablets, containing an inscription of Gudea, Viceroy of Zerghul, about 2000 B.C.; a clay tablet containing an inscription of Rū-sak, an early king; a fragment of a cylinder from Birs-Nimroud, referring to affairs in Babylonia, about the 7th century B.C.; some small cylinders of Nebuchadnezzar; a cylinder of Cyrus referring to his conquest of Babylon; and an unbaked clay tablet containing a portion of the annals of the reign of Nabonidus, mentioning Astyages, king of Ecbatana, and giving a full account of the conquest of Babylonia by Cyrus.

Among the miscellaneous antiquities are, a headdress from the statue of a goddess, containing an inscription of Dungi, King of Babylonia, about 2000 B.C., and some bronze figures of Gudea, Viceroy of Zerghul, about the same period.

Case O contains terracotta tablets of the class known as "contracts." Among these are some case-tablets, dated in the reigns of Khammuragas and Samsu-iluna, about 1700 B.C., some dated in the reigns of the Assyrian kings Esarhaddon and Assur-bani-abla, and some tablets of the later Babylonian empire, principally relating to the commercial transactions of the family of Egibi, dated in the reigns of Nebuchadnezzar, Nabonidus, Cyrus, Cambyses, Darius, Lakhabbasi - Marduk (Labosardach), some private letters and commercial memoranda; and some contract-tablets dated in the reigns of the Seleucidæ and the Arsacidæ.

At the North-west angle of this Gallery is a door leading into the

ASSYRIAN SIDE-ROOM.

In this room, and in the basement room with which it is connected by a staircase, are placed some of the sculptures and other objects procured by Mr. Rassam and Mr. Loftus, after the collection obtained by Mr. Layard had been already arranged. In addition to these are some objects from Babylonia. The wall cases contain miscellaneous objects of different periods discovered in Assyria and Babylonia.

The principal objects in this room are—

A four-sided and arch-headed *stèle*, of limestone, having in front a bas-relief of the king Samsi-Rimmon, son of Shalmaneser. It was found by Mr. Rassam in the South-east edifice of Nimroud.

Two stones, with reliefs and inscriptions, of the reign of Merodach-nadin-akhi, a king of Babylon who reigned about 1100 B.C., and another of Merodach-bal-adan I., B.C. 1325.

The Wall Cases at the sides of the room contain miscellaneous objects, the most remarkable of which are as follows:—

Cases Nos. 1-4. Assyrian bronze helmets.

Cases 5 & 6. Glass vases, and several Babylonian inscriptions on stone; one of the reign of Esar-haddon.

Cases Nos. 7-12. Various vases of alabaster and terracotta, one of alabaster holding sweetmeats, and a remarkable glass vase, impressed with the name of Sargina, or Sargon, B.C. 721; several prisms and cylinders of terracotta: one with the history of the first eight expeditions of Sennacherib, including an account of the invasion of Judæa. A series of bricks with royal names.

Cases Nos. 13-15. Objects in bronze and terracotta, amongst which are a shield, cauldron, and enamelled bricks.

Cases Nos. 16-19. Three earthenware coffins, covered with a blue vitreous glaze, and having small figures in low relief. They were found by Mr. Loftus at Warka, in a mound, formed almost entirely of similar remains, but are not, perhaps, older than the time of the Parthian Empire. Various glazed vessels and part of a bronze throne.

The staircase leads to the

ASSYRIAN BASEMENT ROOM.

The sculptures arranged in this room, with one exception, belong to the time of Assur-bani-abla, the grandson of Sennacherib, having been discovered in the ruins of two palaces

at Kouyunjik, excavated, one by Mr. H. Rassam, the other by Mr. Loftus. Dating from the latest period of Assyrian art, they exhibit greater freedom of design, particularly in the animal forms, and greater delicacy of execution, than the bas-reliefs from Nimroud, or even the earlier monuments from Kouyunjik. Among the most remarkable are—

Nos. 1-8. Various operations of the camp, the bringing in of the heads of slain enemies, and registration of spoil and trophies.

Nos. 9-14. Soldiers and musicians, some of whom are captives.

Nos. 17, 18. Assyrian deities.

Nos. 19, 20. Part of the Assyrian army and prisoners of war.

Nos. 21-32. The assault and capture of the city of Lachish by Sennacherib; his fortified camp and reception of prisoners.

Nos. 33-53. A lion-hunt by Assur-bani-abla, or Sardanapalus. A large area formed by spearmen prevents the escape of the animals. The lions are let loose from cages (No. 52), and are killed by the monarch with arrows, while horsemen attend and gallop round in different directions. One or two lions are seen in different groups attacking the king. The fury of the wounded and agony of the dying lions, as also the impatience of four dogs restrained by their keepers, are admirably delineated.

Nos. 54-62. The capture of a city in Susiana and reception of prisoners by the same monarch.

Nos. 63-74. The return from the chase in a series of slabs of the same size and style as Nos. 33-53. The hunters bear birds and dead lions, and lead the hunting dogs, and sumpter mules laden with nets.

Nos. 75-78. Scenes apparently of a *paradeisos* or park; a musician and lion; and a lion and lioness amidst trees and flowers; keepers and hunting dogs.

Nos. 79-82. Assyrian deities.

Nos. 83-90. Wars of Assur-bani-abla; the attack of an Arab race, who, mounted on one-humped camels, take to flight, while their tents are surprised and burnt; the siege of two cities and capture of one with its Æthiopian garrison of negroes, placed there by some Egyptian monarch.

Nos. 91-94. A hostile army flying past an Assyrian city or fortress, with an inner building with columns resting on the backs of lions and winged bulls, and a temple with columns and pilasters resembling those of the Ionic order; in front is a tablet with figure of the king and altar like that in the Assyrian transept, and a bridge or viaduct with openings like Gothic arches.

No. 95. Execution of the king of Susiana.

No. 96. Royal attendants bringing offerings.

Nos. 97-102*a*. Pavement slabs with representations of carpets.

Nos. 104-119. A series of slabs divided horizontally into two or three tiers of small figures, remarkable for the delicacy of their execution. They represent hunting scenes, the pursuit of deer, goats, wild

asses, and the different modes of killing the lion described in the accompanying inscriptions.

No. 120. Capture and burning of a city; guarding of captives, who are at meals.

No. 121. Fine slab representing Assur-bani-abla and his queen banqueting under a bower of vines. The king reposes on a couch, at the foot of which the queen is seated on a chair. A musician and attendants with viands and fans wait on the royal pair. Birds and grasshoppers are singing in the adjacent trees, to one of which is suspended the head of Te-umman, king of Elam.

Nos. 122-124. Lion-hunting and other scenes.

In the centre of the room are three Table Cases containing several miscellaneous small articles of bronze, iron, and terracotta.

Returning up the staircase, and passing again through the Nimroud Gallery, the visitor reaches the

ASSYRIAN TRANSEPT.

The first or Western Compartment, contains the remainder of the monuments of Assur-nazir-pal, or Assur-natsir-abla, of which the principal part has been described in the Nimroud Gallery.

In the middle is a high arched slab, having in front a bas-relief of the king, with various sacred symbols, and on the sides and back an invocation to the Assyrian gods, and a chronicle of the king's conquests. Before it stands an altar, which originally was so placed, at the entrance to the temple of the "God of War."

At the sides stand a pair of colossal human-headed lions, winged, and triple-horned, which originally flanked a doorway in the North-west edifice. With these terminates the series from Nimroud.

Behind these are two torsos with inscriptions, one of black stone, bearing the name of an ancient Chaldean king; the other of a goddess, found at Kouyunjik, with the name of Assur-bel-kala, an Assyrian monarch, who reigned about 1100 B.C.

On the West wall are casts and sculptures in relief and inscriptions from the palace of the Persian monarchs, about 500 B.C. at Persepolis; and on the South wall casts of Pehlevi inscriptions at Hadji Abad in its vicinity.

Near there are cases containing antiquities excavated at Dali or Idalium, in Cyprus, by Mr. R. H. Lang, in 1870, including terracotta toys, &c. Amongst them is an inscription in the Phœnician and Cyprian languages, dated in the reign of Melekiatun, about B.C. 870. Against the columns on the North side are the upper half of the statue of a deity or monarch, and another statue from the same place.

On the East side of this Transept, is the Khorsabad Compartment, containing monuments from the palace of Sargina, the founder of the later Assyrian dynasty, about B.C. 722.

Two colossal human-headed bulls, corresponding exactly in dimensions and style with the pair now in the Louvre at Paris, are placed as at the entrance of a chamber, and beside these, two colossal figures of mythological character. This entire group was obtained from Khorsabad by Sir H. C. Rawlinson, K.C.B., in 1849.

Within the recess thus formed are several bas-reliefs procured from the same place in 1847 by Mr. Hector, a merchant residing at Baghdad. They are chiefly fragmentary figures from a more extensive series, some on a large scale, and retaining remains of colour. The horses' heads, facing the window, are richly and carefully finished.

Below these is the only slab obtained by Mr. Layard from Khorsabad; it is in black marble.

At the other end are slabs with inscriptions from colossal bulls, recording the campaign of Sennacherib against Judæa. They come from Kouyunjik.

In the centre is placed a monument, not belonging to the Khorsabad series, a seated figure of Shalmaneser in black basalt, found by Mr. Layard about fifty miles below Nimroud on the Tigris, in the great mound of Kalah Shergat, which is supposed to be the site of Ashur, the primitive capital of Assyria.

In the centre is also a marble Phœnician sarcophagus from Sidon, and on the North side are some busts and statues from Dali or Idalium.

The North side of the Assyrian Transept opens into the

EGYPTIAN GALLERIES.

The monuments in this collection constitute on the whole the most widely extended series in the range of Antiquity, ascending to at least 2000 years before the Christian æra, and closing with the Mohammadan invasion of Egypt, A.D. 640.

The larger sculptures are placed in two great Galleries with a connecting or Central Saloon, and in a Vestibule at the Northern extremity. They have been arranged, as far as possible, in chronological order, according to the succession of dynasties recorded in Manetho.

The smaller sculptures, consisting chiefly of sepulchral tablets, have been brought, as far as practicable, into the same order as the larger monuments. These tablets record the names and titles of the deceased, who are represented upon them performing acts of homage to their ancestors or various divinities. Though of great value to the student of the language and history of Egypt, they do not possess such interest as to detain the general visitor. Their probable age, and the names of the persons to whom they were erected, will be seen on their labels

The Egyptian collection has been formed partly from the donation, by King George III., of the antiquities obtained at the capitulation of Alexandria; and partly by acquisitions from the Earl of Belmore, Mr. Salt (including the discoveries of Belzoni), and M. Anastasi. It has been further enriched by presents from H.M. the Queen, H.R.H. the Prince of Wales, General Howard Vyse, the Duke of Northumberland, the Marquis of Northampton, and others.

The localities from which the sculptures have been principally derived are as follows:—The earlier sepulchral monuments are chiefly from Memphis, the capital of the most important of the more ancient dynasties, and the ruins of which are on the left bank of the Nile, opposite Cairo. Other early remains are derived from the great burial-place of Abydos. The main portion of the collection, including most of the monuments belonging to the kings of the 18th, 19th, and 20th dynasties, was obtained from the ancient city of Thebes, which became the capital of Egypt under those monarchs. This city was built on both banks of the Nile, and included the four modern localities, Karnak and Luxor on the right bank, Gourneh and Medinet-Haboo on the left. The antiquities from Alexandria and Cairo are of more uncertain origin, as some of them had been only transferred to those cities in comparatively recent times.

Most of these monuments, of whatever period, are inscribed with hieroglyphics, a form of writing almost peculiar to the Egyptians. These characters are all representations of visible objects, and are generally executed with great care and finish. They are employed in various ways, sometimes *symbolically*, to indicate the object represented, or the quality for which an object is remarkable: at other times *alphabetically*, to express the sound of the initial letter of the Egyptian name.

SOUTHERN GALLERY.

The visitor on entering this Gallery approaches the most recent of the antiquities of Egypt, the first recess on each side being occupied by monuments of the Roman dominion in that country, a period which commenced with the capture of Alexandria by Augustus, B.C. 30, and extended to the Mohammadan invasion, A.D. 640.

In the second compartment are placed the remains of the Ptolemaic

or Greek period, introduced by the conquests of Alexander the Great, and the accession of Ptolemy Soter to the throne of Egypt in B.C. 323. In the centre of the room is placed the celebrated Rosetta stone; it is a tablet of black basalt, having three inscriptions, two of them in the Egyptian language, but in two different characters (Hieroglyphic and Enchorial), the third in Greek. The inscriptions are to the same purport in each, being a decree of the priesthood at Memphis in honour of Ptolemy Epiphanes about the year B.C. 196. This stone has furnished the key to the interpretation of the Egyptian characters. Cast of a similar trilingual tablet found at San, being a decree of the priests at Canopus in honour of Ptolemy Euergetes I. and Berenice, B.C. 238.

The next two compartments contain the monuments of the 30th, or last native dynasty, which succeeded in expelling the Persians from Egypt. The principal sculptures are:—A slab of green basalt, on which is represented King Nectanebo II. (B.C. 358–340), making offerings to a deity; from *Alexandria*.—The sarcophagus of King Nectanebo I. (B.C. 378–360), formerly described as that of Alexander the Great, on the exterior of which are representations of the sun passing through the heavens in his boat, and on the interior various divinities; *Alexandria*.—Sarcophagus of Naskatu, a Memphite priest, covered with inscriptions; *Memphis*.—Two obelisks erected by King Nectanebo I. before the Temple of Thoth; *Cairo*.

The two following compartments contain the remains of the 26th dynasty, which commenced under Psammetichus I., and was conspicuous for its encouragement of art, and for the extensive employment of Greeks in its service. It terminated at the conquest of Egypt by the Persians under Cambyses, B.C. 525. The principal objects are:—The granite sarcophagus of Hapimen, a royal scribe; *Cairo*.—The elaborately-worked sarcophagus of the Queen of Amasis II. (B.C. 588–527); *Thebes*.—A slab of basalt, on which is represented Psammetichus I., making offerings; *Alexandria*.—A basalt kneeling figure of a public functionary, named Uah-ab-ra; *Natron Lakes*.

In the next recess are monuments of the 22nd dynasty, which is supposed to have been of foreign extraction. Among its monarchs was Sheshonk I., the Shishak of Scripture, who plundered Jerusalem. The name of this king occurs on two figures of the goddess Sekhet, or Pasht (Bubastis), from *Karnak*.—Near these is a statue of the god Hapi, or the Nile, dedicated by Sheshonk, high priest of Amenra, and son of Osorkon I.

The other objects in this compartment are of uncertain date; in the centre is a large scarabæus, the symbol of Cheper (the Creator), which had been removed to Constantinople under the Byzantine Emperors.

The remainder of this Gallery, and the whole of the Central Saloon, are filled with the monuments of the 19th dynasty, a race of kings of great power, during whose dominion the Egyptians conquered Phœnicia, and by whom extensive edifices were erected at Thebes.

In the last compartment is a finely sculptured group in sandstone, of a male and female figure seated; and a statue of King Seti

Menephtah II. on a throne, with a ram's head on his knees, from *Karnak*; and the statue of the Prince Shaaemuas, son of Rameses II.; *Siout*.

At the South end of the Room is a Table Case containing some miscellaneous antiquities excavated by the late Mr. G. Smith, in 1874, amongst them are a stone model of a winged human-headed cow, several tablets, a bronze spoon, iron and other objects.

CENTRAL SALOON.

The principal part of the monuments in this room are of the age of King Rameses II., the Sesostris of the Greeks, and the greatest monarch of the 19th dynasty. Between the columns on the left is a colossal fist in red granite, from one of the statues which stood before the great Temple of Phtah at *Memphis*. On the left are three colossal heads, the first a cast from a statue of Rameses at Mitraheny, the other a granite head and shoulders from the building called the Memnonium, at *Thebes*, and that of a queen.—The remaining sculptures represent chiefly the king and his officers.—Between the columns, at the entrance to the Northern Gallery, are, on one side, a granite statue of Rameses II., erected by King Menephtah, from *Karnak*; and on the other, a wooden statue of King Sethos I. On the Eastern Wall are casts of portions of Egyptian portraits, hieroglyphics, and other objects from the monuments.

NORTHERN GALLERY.

The larger sculptures in the Northern Gallery belong to the 18th dynasty, during whose rule Egypt was in a state of great prosperity. It commenced with the expulsion of the Hyksos, or Shepherd Kings, from Lower Egypt, and its monarchs extended their conquests into Æthiopia and Asia, and built great edifices at Thebes. The close of this dynasty was troubled by disturbances, caused by a heresy in the Egyptian religion, called that of the Disk-worshippers, which has left its traces on several monuments in the collection. The principal sculptures, proceeding Northwards, are as follows:—Two statues in black granite of King Horus, one representing him under the protection of the god Amen-ra.—Two red granite lions, one having upon it the name of King Amenophis III., the other that of one of his successors, as well as the name of an Æthiopian monarch; from *Mount Barkal* in Nubia.—The head of a colossal ram, from an avenue of ram-headed sphinxes, which led to a gateway built by King Horus at *Karnak*.—Two seated statues in black granite of King Amenophis III.; *Thebes*.—A sandstone tablet recording the passage of Amenophis III. into Æthiopia, the extent of his conquests, and the number of the prisoners and slain; *Senneh*.—A column, with a capital in the form of lotus buds, inscribed with the names of Amenophis III. and two later kings; *Cairo*.—Two colossal heads, representing Amenophis III., found

near the statue called the "Vocal Memnon," at *Thebes*.—Several statues of the cat-headed goddess Sekhet (Bubastis), inscribed with the name of the same monarch; *Karnak*.—A black granite sculpture representing a boat, in which is seated Queen Mautemua, wife of Thothmes IV., and mother of Amenophis III.—In the centre of the Gallery is a colossal head of King Thothmes III., discovered by Belzoni near the granite sanctuary at *Karnak*: near the head is the arm of the same figure.—A monument sculptured on four sides; upon it is represented in bas-relief King Thothmes III., supported by the god Muntra and the goddess Athor; *Karnak*.—Small limestone statue of the prince Anebni, dedicated by Thothmes III.—In the central recess of the East side of the Gallery is fixed the tablet of Abydos, an inscription of great value in determining the names and succession of the kings of various dynasties. It appears originally to have commemorated an offering made by Rameses II. to his predecessors on the throne of Egypt; and was discovered by Mr. W. Bankes, in a chamber of the temple of Abydos, in 1818. In the same part of the Gallery are placed some fine specimens of Egyptian painting, representing Osiris, Amenophis I., the queen Nefertari, the tributes of Asiatics and negroes, jewellers at work, banqueting scenes, fowling, and other subjects of ordinary Egyptian life.

In this room are placed two Table Cases holding Egyptian smaller objects, the one nearest the Northern door various portions of glazed tiles and alabaster inlaid figures from Tel-el Yahoudeh, amongst them representations of Asiatics, and some slabs with sculptors canons from Teb Basta, fragments from the Pyramids of Dashour. The other Case contains small Egyptian figures in stone cippi; with Horus on the crocodiles, head of the Khuenaten disk-worshipping monarch of the 18th dynasty, model of a tower and bath.

NORTHERN VESTIBULE.

In this apartment are placed monuments of the first twelve dynasties of Egyptian monarchs. Though small in size, they have considerable interest, being the most ancient sculptures preserved in the Museum; and they show that art had made great progress in the early times to which they belong. The sculptures are principally of the 4th and 12th dynasties.

The 4th was distinguished by the high civilization that prevailed in Egypt during its rule. Its monarchs conquered Arabia, and built the pyramids as royal sepulchres. Among the monuments may be noticed some of the casing-stones of the pyramids, a small statue of a naval constructor, and a coloured statue found in a tomb at *Gizeh*.

The 12th dynasty excavated the Mœris Lake, built the Labyrinth, the city of Abydos, and the fortress of Semneh, and conquered Nubia or Æthiopia. Of this dynasty is a mutilated statue of King An, dedicated by King Usertesen I. A small lion inscribed with the name of Setnub; one of the shepherd kings or 16th dynasty, brought from Baghdad, is at the side of the East door.

Over the East doorway is a plaster cast from the head of the most Northern colossal statue of Rameses II. at Ibsamboul, placed here, owing to the want of space in the Central Saloon.

[Guide to the Egyptian Vestibule, 2d.]

NORTH-WEST STAIRCASE.

On the staircase are placed Egyptian Papyri, which are documents of various character, inscribed on rolls formed of slices of the papyrus plant. They show the three forms of writing in use among the Egyptians :—1. The *Hieroglyphic*, in which all the characters, or figures, are separately and distinctly defined. 2. The *Hieratic*, in which the same characters are represented in what may be termed a running hand. 3. The *Demotic*, or *Enchorial*, a still more cursive form, in which the language of the common people was written; it was principally employed in civil transactions during the Ptolemaic period, and continued in use to the 3rd or 4th century of our æra.

The papyri exhibited present chiefly portions and extracts from the Ritual of the Dead, the small pictures in them referring to the subjects of the various chapters; others are solar litanies and magical tracts. Amongst them is a caricature, and a treatise on arithmetic and geometry, one on medicine, with recipes of the age of Cheops, the romantic tale of a doomed prince, songs, dirges, criminal reports, and several contracts or deeds of sale and a marriage contract in the demotic character. Another in the same character, with some of the words explained in Greek.

At the top of the staircase is the

EGYPTIAN ANTEROOM.

On the walls are placed casts from sculptured and coloured bas-reliefs in Egypt, painted in imitation of the originals. The principal are as follows :—

Bas-relief from the North wall of the great edifice at Karnak, representing the victories of King Seti I. over the Tahennu, a people who dwelt to the North-west of Egypt.—Bas-reliefs taken from the tombs of Seti I., Seti II., and other kings of the 19th dynasty, in the Biban-el-Molook, or valley of the tombs of the kings, at Thebes. —Bas-reliefs from several portions of a fallen obelisk of red granite at Karnak, and some large Egyptian wooden coffins.

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ht, or South side, is the

FIRST EGYPTIAN ROOM *

and in part of the next room, are placed the antiquities of Egypt. Most of these have been discovered, and owe their remarkable preservation to the dryness of the climate of the country. They have been acquired mainly by purchases from the collections of Sir John P. Salt, Mr. Sams, and Mr. Lane, and by donations from H.R.H. the Prince of Wales, the Duke of Northumberland, Sir Gardner Wilkinson, and other travellers in Egypt. The objects may be divided into three principal

—
 those relating to the religion of the Egyptians, such as representations of divinities and sacred animals.
 those relating to their civil and domestic life.
 those relating to their death and burial.

I. RELIGIOUS SECTION.

The Egyptian Pantheon, which was very complex, comprised a large number of divinities, of which the most important were connected with the sun in his annual or diurnal course, and the lesser were his attendant satellites. The relative importance of the divinities depended in some measure on the power and wealth of the cities in which they were principally worshipped, each city having a distinct group, formed of the god, his wife, and child, with occasionally a fourth divinity. In the representations of the deities, their heads are frequently exchanged for those of the animals sacred to them.

The figures in Cases 1–11 are arranged simply as illustrations of Egyptian mythology, and without reference to their original purpose.

Those which are of wood and stone were found generally in tombs and temples; those of bronze and silver were principally votive; whilst the small figures in gold, porcelain, and other materials, were worn as amulets, employed in the worship, or attached to the mummies of the dead.

The Egyptian objects in this and the adjoining room are in course of removal to the new rooms in the North Gallery.

[Guide to the First and Second Egyptian Rooms, 4d.]

The upper row in the Cases contains the larger figures, the next those in bronze, the third those in porcelain, and in the lowest are the larger figures in various materials. Among them may be noticed the following :—

Cases 1, 2. Amenra (*Jupiter*), the principal deity of Thebes; Ra (*The Sun*), the god worshipped at Heliopolis, or On; Phtah (*Vulcan*), the divinity of Memphis; the goddess Sekhet or Bast (*Bubastis*); and Neith (*Minerva*), the goddess of Sais, whence her worship is supposed to have been carried to Athens. Cases 3–5. Thoth (*Mercury*), the god of knowledge, and the reputed inventor of writing; the goddess Sothis, or the Dog Star; Osiris, the judge of the dead, his wife Isis, and their son Horus, three divinities who were worshipped throughout Egypt. Case 7. Anubis, the god of Embalming, and Bes, or Typhon, the impersonation of the principle of Evil.

Cases 8–11. Representations of animals sacred to the various divinities, and which were also themselves worshipped, though the reverence paid to some of them varied considerably in different parts of the country. In Cases 8, 9, are quadrupeds, such as the Bull Apis, the jackal of Anubis, the cat of Sekhet or Bast, the cynocephalus, the lion, the goat, &c. In Cases 10, 11, birds, fishes, and reptiles, such as the hawk of Horus, the ibis of Thoth, fishes of various kinds, the crocodiles of Sebak, and the cobra di capello snake, or uræus. There are also sacred emblems, such as those of Life, Stability, &c.

II. CIVIL SECTION.

The remains of Egyptian dress, personal ornaments, and articles of domestic use, show the high civilization and even luxury to which the people had attained.

In Cases 12, 13, are figures of kings and public functionaries, in bronze, ivory, or wood, principally found in tombs. The most remarkable are some finely carved figures of females, and a fine statuette in bronze, inlaid with silver, representing a king.

Cases 14–19 contain household furniture, consisting of wooden head-rests, which served as pillows; chairs with plaited cord bottoms; stools, and folding seats; some of them formed of ebony inlaid with ivory. With these is a model of a peasant's house, with granaries, in the court of which is seen a woman making bread; the wig of an Egyptian lady of rank, and the box for holding it; a three-legged table, and other objects of a similar nature. Figures of deities.

Cases 20, 21. Articles of dress and appliances for the toilet. Shelf 1. A leather dress, a linen shirt, and a box to hold clothes. Shelf 2. Combs, hair-pins, ointment-vases, and apparatus for painting the eyes with *Stibium*. Shelves 3, 4. Bronze mirrors, and a collection of shoes and sandals.

Cases 22-32. Vases of various kinds. In Cases 22, 23. Vases made of oriental alabaster (arragonite), some of them inscribed with the names of very early kings, such as Unas of the 5th dynasty, and Nephcheres. There is also a vase, on which is engraved an inscription stating its capacity. Cases 24, 25. Shelf 1. Vessels in alabaster and serpentine. Shelves 2 and 3. Glazed steatite, and porcelain vases: some fragments with the names of kings. Shelf 4. Earthenware of various kinds. Cases 26-29. Earthenware vases, some of them with polychrome painting. Cases 30-32. Vases in red terracotta; one of them in the form of a woman playing on a guitar.

Cases 33-35. On the two upper shelves, bronze vases of various kinds, the most remarkable being buckets, covered with hieroglyphics, probably for offering water in the temples; and the model of a stand with a set of bronze vases upon it: also two fragments of bronze inscribed with the name of Tirhakah, king of Egypt. Shelf 3. Articles of food, such as fruit and grain. On a stand are two trussed ducks and some bread. Shelf 4. Agricultural implements, such as a hoe and sickle, of iron, and the wooden steps of a ladder.

Cases 36, 37. Armour and weapons for war, and implements for the chase. Among them are several highly ornamented bronze axes; with daggers, one with flint blade, spear-heads, and arrows tipped with flint, and a pulley.

Case 39. Artistic and writing implements, such as the palette for holding colour, and ink-pots, and moulds for making terracotta ornaments. Some razors and other instruments for dressing the hair.

Cases 40-45. Various objects of domestic use. Cases 40, 41. Shelves 2 and 3. Boxes, and spoons; some of the former made of ebony and ivory, and the latter much carved and ornamented. In Cases 42, 43, on Shelves 1 and 4, are baskets. Shelf 2. Tools chiefly made of bronze, and models of similar instruments, several of them inscribed with the name of Thothmes III., a king of the 18th dynasty. Shelf 3. Carvings in bone, ivory, and wood. Cases 44, 45. On Shelf 1, baskets made of palm-leaves. Shelf 2. Musical instruments, including harps, flutes, cymbals, and *sistra*; games and playthings, such as draughtboard, draughtsmen, dice, dolls, and balls. Shelves 3, 4. Linen cloths of various colours.

III. SEPULCHRAL SECTION.

The preparations for embalming the dead, and ceremonies at funerals, were looked upon as matters of great importance by the Egyptians, and large sums of money were spent upon the sepulchral rites. There were several modes of preparing the mummies, varying not only at different periods, but also with the rank and wealth of the person to be interred. The more costly process was as follows:—The brain having been extracted, and the viscera removed through an opening cut in

the left side with a stone, the body was, in earlier times, prepared with salt and wax, in later times, steeped or boiled in bitumen; then wrapped round with bands of linen, sometimes 700 yards in length; various amulets being placed in different parts, and the whole covered with a linen shroud and sometimes decorated with a network of porcelain bugles. It was then enclosed in a thin case formed of canvas, thickened with a coating of stucco, on which were painted figures of divinities and emblems of various kinds, as well as the name and titles of the deceased, and portions of the Ritual of the Dead. The whole was then enclosed in a wooden coffin, and sometimes deposited in a stone sarcophagus.

Cases 46-51. Various mummies and coffins; the most remarkable being part of the mummy-shaped coffin of King Menkara, the Mycerinus of the Greeks, builder of the Third Pyramid. This is not only the oldest coffin in the collection, but one of the earliest inscribed monuments of Egypt. Near it is part of a body, supposed to be that of the king, found in the same pyramid. A small Græco-Egyptian mummy of a child from Thebes; on the external wrapper is painted a representation of the deceased.

The principal mummies and their coffins are placed in two rows in the central part of the room. The most important are the following:—

Case 66. Mummy and coffin of Bakrans (Bocchoris), a female: about B.C. 720.

Case 67. Mummy and coffin of Katbti, a priestess of Amen-ra.

Case 68. Coffin of Har, incense-bearer of the temple of Num-ra.

Case 69. Very fine mummy of Harnetatf, high priest of Amoun; on the soles of the sandals are represented Asiatic captives. The outer case is in the corner of the room, in Case 27.

Case 70. Mummy of Haremhbai, richly painted, and the coffin of Enantef, a king anterior to the 12th dynasty.

Case 72. Coffin of Tenamen, an incense-bearer at Thebes. The face is of dark wood, inlaid with glass.

Case 74. Mummy of a Græco-Egyptian youth, whose portrait is placed on the head, painted on cedar.

Case 75. Mummy and coffin of a Græco-Egyptian girl, named Tphous, daughter of Heraclius Soter; on the coffin is a Greek inscription, recording her death in the 11th year of Hadrian, A.D. 127.

Case 103. Sarcophagus of Mentuhetp, a functionary of about the 11th dynasty.

Case 104. Sarcophagus of Amam, an officer under one of the older dynasties.

Cases (A) 77, (B) 90, and (C) 105, in the centre of the room. Two large wooden coffins of the Roman period. One is that of Cleopatra,

of the family of Soter, the other of Soter himself, an archon of Thebes, in the reign of Trajan; and the outer, inner case, and mummy of a female named Shepshet, about B.C. 700.

In the upper part of the Cases just mentioned are placed personal ornaments, amulets, and scarabæi, chiefly found with the mummies. The scarabæi frequently bear the names of kings, showing probably that the persons interred had borne office under those monarchs. The most remarkable are some small scarabæi in Division 95, with the names of Cheops and Chephren, the kings who built the Great and the Second pyramids, and several large scarabæi of the reign of Amenophis III.; one (No. 4095) recording the number of lions slain by the king within a certain period; the other (No. 4096) relating to his marriage with Queen Taia, and the extent of his dominions.

Returning to the Wall Cases, we find mummies of sacred animals as follows:—Cases 52, 53. Mummies of cynocephali, jackals, and cats. Cases 54, 55. Mummies of sacred bulls and of rams, the heads and principal bones only embalmed. Mummy of the Antelope Dorcas (*Linn.*). Cases 56, 57. Mummies of the Ibis, sacred to Thoth; and specimens of the conical, covered pots in which they were deposited. Case 58. Mummies of crocodiles, emblems of Sebak, and of snakes, emblems of Isis. Case 60. Mummies of snakes and fish.

In Cases 61, 62, are specimens of unburnt bricks, some stamped with the names of kings of the 18th and 19th dynasties.

Cases 63, 64. Fragments of mummy-coffins and sepulchral tablets.

Over the Cases on the East and West sides of the room are placed casts from sculptured and painted bas-reliefs at the entrance of the small temple of Beit-Oually in Nubia. One represents the victories of Rameses II. over the Æthiopians; the other the victories of the same monarch over some Asiatic nations. There are also some coffins and other objects.

SECOND EGYPTIAN ROOM.

The Egyptian antiquities are placed on the East side, the other being at present occupied by the Slade and other Collections of Glass, Roman and Etruscan Pottery, &c.

EGYPTIAN ANTIQUITIES.

These are further illustrations of the Sepulchral remains of Egypt, of which the larger portion is placed in the First Egyptian Room.

Cases 1-11. Sepulchral tablets of painted wood, small models of sarcophagi and mummies, and boxes for holding sepulchral figures, as well as a large collection of the figures themselves. The latter are formed of wood, alabaster, stone, or porcelain, and have inscribed upon them a religious formula, as well as the name and titles of the deceased. They are supposed to have been deposited in the tombs by the relatives

of the person who was buried. Some of the figures in the collection bear the names of Seti I., Amenophis III., and other kings.

Cases 12, 13. Sets of sepulchral vases, four in number, in which were placed the viscera of the dead, divided into four portions, and separately embalmed; their covers are heads of the Genii of the Amenti, to whom the respective portions were dedicated.

Cases 14-19. Wooden coffins, elaborately ornamented, and a wooden case painted black and yellow, which contained a set of vases.

Cases 20-23. Sepulchral vases similar to those already described.

Cases 24-30. Wooden figures of Ptah Socharis, and Osiris Pethempanentes, made hollow to enclose the papyri deposited in the tombs.

Cases 31, 32. Cones or bricks stamped with inscriptions, containing the names of functionaries, and which probably formed part of the construction of the tombs. A hydria, or water-vase of alabaster, from Alexandria, lamps and vases.

In Table Case A are various objects in porcelain and glass, principally from the coverings of mummies, and inscriptions traced or stoupe, porcelain, and wood.

In Table Case B are portions of the outer coverings of mummies and objects of the Greek and Roman period: amongst them are receipts for taxes.

In Table Case C are objects found in Egypt of the Christian period; Christian inscriptions; some specimens of beaded work; bronze plates, with Himyaritic inscriptions, from Arabia; some objects from Bethlehem and Mount Sinai; tesserae from Palmyra; and Gnostic amulets.

In Table Case D are various specimens of tiles from Tel el Yahoudeh or Onias, with the name and titles of Rameses III., Asiatic and negro prisoners, and other subjects.

In Table Case E are specimens of Egyptian glass: amongst them vases in brilliant colours resembling the specimens discovered in Greece and Italy, one inscribed with the name of Thotmes III.

In Table Case F are specimens of bronze, ivory, and other objects of the Greek and Roman period.

In the detached Cases 101, 102 are sepulchral boxes, tablets, and models of boats.

S. BIRCH.

GLASS COLLECTIONS.

On the West side are placed the collections of ancient and more recent Glass, including the very valuable collection bequeathed to the British Museum in 1868 by the late Felix Slade, Esq. This collection is for the present exhibited to a great extent in a separate series, as an acknowledgment of so munificent a bequest.

It has been thought convenient to collect into the same room the other collections of Glass in the Museum, excepting the

Assyrian. It has not, however, been found practicable to arrange the collections in any chronological order.

It may be sufficient to state, that the Antique Glass from the Slade Collection is placed in Table Case F, and the Upright Central Case L; that from the Temple Collection in Wall Case 54, 55; that from the General Collection in Table Case H, and Wall Cases 56-61, excepting the Roman and Anglo-Saxon Glass found in England, which will be found in Wall Case 52, 53.

The Oriental Glass, which is chiefly from the Slade Collection, occupies Wall Case 44, 45. The Venetian Glass from the Slade Collection is placed in Central Case G, and Wall Cases 46-51; that from the General Collection in Wall Case 42, 43. The French, German, Dutch, and Spanish Glass is placed in Upright Central Case K.

The Egyptians, if not the inventors of making glass, were great workers in that substance, and applied a vitreous coating to pottery, and even stone. The Egyptian specimens in the Slade Collection are not so numerous as those in the Egyptian Collection (Table Case E in the same room), but include an elegant vase (No. 14) in the form of a papyrus sceptre, made for holding the antimony or *stibium* to be applied to the eyelids, and a very remarkable amulet (Case F) with the prenomen of Nuantef IV., a monarch of the XIth dynasty, placed by Lepsius between B.C. 2423 and 2380.

The glass works of Egypt must have been in full operation under the Ptolemies; and during the Roman dominion they produced very elaborate specimens, especially minute mosaic patterns, of which there are good examples (No. 92, &c.). These were made by arranging in the required patterns a number of slender rods of glass of various colours, fusing them together, and then drawing them out, so as to reduce the whole uniformly; transverse sections of the rod thus obtained would each exhibit the same pattern.

To the Phœnicians may in all probability be referred the numerous little vases of brilliant colours which are found in tombs throughout the borders of the Mediterranean (Table Cases F and H). They exhibit everywhere the same technical peculiarities, and as they differ somewhat in form and make from unquestionably Egyptian specimens, it is probable that they are the products of the only other great centre of glass making, the celebrated works at Sidon. The forms are more Greek than Egyptian, frequently *alabastra*, *amphoræ*, and *præfericula*.

The colouring is striking, generally in zigzag patterns of yellow, turquoise, or white, relieved by blue, brown, or green grounds. There are many fine vases of this kind in the collection, as well as one of the gold stands made to support them (No. 10.)

To a later period of the Sidonian workshops may probably be re-

ferred a number of small bottles of various forms, blown in moulds, and which have been chiefly found in Syria, and the neighbouring islands. The specimens are in the shapes of dates, grapes, heads, &c. A hand once forming part of a small cup, is stamped with the name of its maker, Artas the Sidonian, in Greek and Latin letters.

The making of glass at Rome is said to have been introduced by Egyptian workmen, and must have been much practised there, as specimens of Roman glass are very numerous. The material was applied to a great number of uses, and the processes seem to have been quite as varied and well understood as in later times. The common clear glass has generally a greenish or bluish hue, though sometimes it is as white and brilliant as rock crystal; this latter kind was much valued by the Romans; the other transparent colours are, generally, various shades of blue, purple, yellow, and green. A delicate pink is supposed to derive its colour from gold. The opaque colours are less commonly employed singly, but they occur in shades of yellow, blue, green, and black. The beautiful iridescence with which many vases are covered is not intentionally produced, but is the effect of time, which has partially decomposed the surface of the glass.

The simpler vases are only blown, with handles, feet, or ornamental fillets subsequently added; others are blown into moulds, and exhibit various designs in relief; some of the bowls have projecting ribs, and have been termed pillar-moulded. (No. 203). On some vessels, chiefly belonging to a late period, shallow engraving, executed on the wheel, has been added; others are cut in regular patterns (see 171 and 321). Sometimes a coloured ground was coated with white opaque glass, which was afterwards cut away, so as to produce a cameo, as in the celebrated Portland Vase, exhibited in the Ornament Room, and in the Auldjo Vase (Case 58). In other instances, a number of different colours were employed, sometimes, as in the Egyptian specimens above noticed, forming regular mosaic designs, sometimes blended into a mass of scrolls, rosettes, &c., and at others imitating onyx, agate, maldreopore marble, or porphyries and other hard stones, though generally in more brilliant colours. Of these designs the variety is inconceivable, as may be seen by two bowls (Nos. 86, 387,) and numerous polished fragments. Occasionally gold-leaf was introduced, and at a late time the insides of cups and shallow bowls were decorated with patterns in gold-leaf, sometimes on the surface, sometimes enclosed between two layers of glass. To this class belong the fragments with Christian designs found in the catacombs of Rome (Case H), as well as the remains of a large disc from Cologne (No. 317), on which, though much broken, eight Christian subjects may be distinguished. The mosaic glass, and especially that imitating various stones, was much used to line the walls, or to form the pavements of rooms. Very clever imitations of gems were made, and the glass intaglios and cameos have preserved to us designs of some of the greatest gem engravers; being generally moulded from gems, and not themselves engraved.

After the fall of the Roman empire the glass works of the West must have gone to decay; of glass of the Anglo-Saxon period there are in the

Slade Collection only three specimens, a tumbler with a convex base, from Selzen (No. 319), and two cups found in Kent. Those from the General Collection (Case 52, 53) are more numerous. In the East, glass making was still continued, probably in the neighbourhood of Damascus. There are in the collection some very fine specimens, all decorated with enamel and gilding (Case 44, 45). Two lamps from mosques, made, according to the inscriptions, for Seifeddiu Takuzdemur, Viceroy of Egypt, A.D. 1341, and Governor of Damascus in 1343, who died at Cairo in 1345. A third lamp was made for the Emir Skeykhoo, who died in 1356. There are likewise two fine bottles. To a later period belong some Persian specimens (Nos. 341-3), and a few Chinese; two of the latter bear the name of the Emperor Keenlung, 1736-95.

The oldest known specimens of Venetian glass are of the fifteenth century. The earlier examples seem to have the forms of silver plate, and are frequently massive, and richly gilt and enamelled. One of the largest examples in the collection is a covered standing cup, with gilt ribs (No. 362). Two of the earliest, and also most elaborate specimens, are a green goblet with portraits (No. 361), and a blue cup with a triumph of Venus (No. 363). The shallow ribbed bowls, or dishes, are very handsome, and have frequently coats of arms in the centre; on one of them (No. 371) are the arms of the Doge Lorenzo Loredano, 1501-21, another (No. 372) has those of Leo X., 1513-21; a third (No. 374), those of Fabrizio Caretto, Grand Master of the Order of St. John, 1513-25.

The vases of blown glass are frequently very elegant, especially those in uncoloured glass; the stems are very often decorated with knots, wings, and fantastic additions in blue glass. Vases were also made entirely or partially of coloured glass, generally blue, purple, or green; sometimes a milky opalescent colour was produced, due, it is said, to arsenic; also an opaque white, derived probably from tin, which is further diversified with splashes of other colours. Another kind of variegated glass, which was called *calcedonio*, exhibits the streaky hues of the onyx, and was occasionally sprinkled with aventurine spots.

Great use was also made by the Venetians of rods of glass enclosing threads of opaque white glass (*laticinio*), arranged in various patterns. Thus was produced the elegant lace glass (*Vetro di trina*) in which Venice was unrivalled. Another variety (*à reticelli*) is ornamented with a network of opaque white lines, enclosing at the intersections bubbles of air. A goblet of this kind (No. 682) has in the foot a half sequin of Francesco Molino, Doge of Venice in 1647, marking the period at which it was made. The opaque white decoration is sometimes applied in parallel lines, sometimes in a wavy pattern, and exhibits endless variety.

The Venetians were great makers of beads, with which, for many centuries, they supplied the world. These were very often formed from sections of rods, with mosaic designs. Such sections were also sometimes worked up into vases (as by the ancient Romans), thence termed *millefiori*. Of these there are good examples in the collection.

In France, glass making was long practised, but it is difficult to distinguish the productions of that country. A remarkable goblet (No. 824) has on it the names of Jean and Antoinette Boucault, as well as their figures and device in enamel. It was probably made about 1530.

The earliest dated specimen from Germany in the collection has the year 1571; it is a large cylindrical cup (*wiederkom*) with the Imperial eagle, bearing on its wings the arms of the states, towns, &c., composing the German Empire. The German specimens are heavy in form, and often richly enamelled with heraldic devices and figures. Some specimens are painted in grisaille or colours, like window glass; such is a goblet (No. 859) dated 1662, on which is represented a procession in honour of the birth of Maximilian Emanuel, afterwards Elector of Bavaria. The engraved specimens are well executed; one of them is signed by Herman Schwinger of Nurnberg. The Ruby glass for which Germany was renowned is said to have been invented by Kunckel; one of the specimens bears the cypher of Frederick the Great, King of Prussia.

In Flanders, glass seems to have been made in early times. In the sixteenth century many glass vessels (whether of native make or not is uncertain) were etched with various designs. Some of the specimens in the collection have portraits of historical personages, such as Philip IV. King of Spain, William II. of Orange, his wife Mary of England, Olden Barnevelt, and others. At a later time a delicate etching in dots was introduced; of this there are specimens signed by F. Greenwood, and several attributed to Wolf. Some of the Dutch engraved goblets are well designed, and show much richness of pattern.

The earlier Spanish examples resemble closely the Venetian, the later ones have numerous handles, and frilled excrescences, copied apparently from the cooling vases in terracotta, which were probably introduced into Spain by the Arabs. (Case K.)

Drinking-glasses seem to have been made in England in the sixteenth century, having been apparently then introduced by foreigners into Sussex and Surrey. Later, there were works in and near London, and the glass works of Bristol attained some reputation. To these last are attributed some specimens in the collection, which is not, however, rich in examples of English glass.

The collection of glass bequeathed by Mr. Slade consisted of about 960 specimens; but additions have been made since his death out of a fund bequeathed for the purpose, making a total of 1750 specimens.

AUGUSTUS W. FRANKS.

WITT COLLECTION.

Cases 62, 63. This is a series of antiquities, illustrating the Bath of the ancients, presented by George Witt, Esq., F.R.S., to which have been added the strigils from the general collection

It includes specimens of the tiles and flues of which the hot chambers were constructed, a fine series of strigils used for scraping the skin, ointment vases of various materials, and other appliances of the bath. Among them may be noticed a set of bath utensils, found in a Roman sarcophagus near Crefeld, Rhenish Prussia, consisting of a pair of strigils, an oil vase, a glass patera, *præfericulum*, &c.

ROMAN POTTERY WITH VITREOUS GLAZE.

Case 64. It was long considered that the Romans were unacquainted with the art of applying a vitreous glaze to pottery. Specimens, however, have from time to time been discovered which remove all doubt on the subject. It will be seen that they are not numerous, and that the glaze was more often applied to fine and ornamental wares than to coarse pottery.

ROMAN RED WARE.

This collection, which is placed in Cases 39-41 and beneath Table Case F, consists of specimens of a peculiar bright red ware, made at various places, but which was termed by the ancients Samian, having been probably first made at Samos. It was the earthenware most in use at the tables of the ancients, and exhibits great variety of ornamentation.

The principal sites of the manufactory were Capua and Arretium in Italy, Auvergne in France, where kilns have been found, the borders of the Rhine, and Spain. The various designs were impressed with small separate stamps on a concave mould, so that the patterns were in relief on the vase; the potters' names were very commonly added.

CYPRUS POTTERY.

Cases 33-38 contain a collection of pottery discovered in tombs in Cyprus, mostly by General Cesnola. No. 1 represents a class of vases from this island, with incised geometric patterns, and thought to be of great antiquity. No. 2 is a bottle of plain red polished ware; vases of this class, and having the same shapes as those of Cyprus, have been found in Egypt, and may be seen in Cases 30-32 of the First Egyptian Room. No. 3 is identical in shape and in its spiral patterns with two vases from Ialysos in Rhodes (First Vase Room, Cases 13-14). Nos. 4-5 are examples of the combination of painted patterns with the human form modelled in the round. No. 6, with its frieze of animals on a drab ground, in what is called the Græco-Phœnician style, resembles the vases from Kameiros in Rhodes, and belongs to a style of very rare occurrence in Cyprus. No. 7 is an *oenochos*, with

the design of a chariot, driven at speed, from which a warrior discharges an arrow in a backward direction. The design seems copied from an Assyrian work of art. No. 8 is a deep cup, representing a class of vases on which are complicated geometric patterns painted in black and purple on a drab ground. Vases in the form of animals and of peculiar shapes are arranged in Case 37. Nos. 9-10 are of shapes which recur at Ialysos.

FIRST VASE ROOM.

In this and the next room is placed the collection of painted Fictile Vases discovered in tombs in Italy, Greece, the adjacent islands, and other parts of the Mediterranean. For the most part these vases are of Greek fabric, though the obsolete name "Etruscan" is still erroneously applied to them in England. Although nearly all of them have been found in tombs, they are very similar in form and fabric to those actually used in the ancient Greek household. The subjects with which these vases are decorated are chiefly derived from the divine or heroic legends of the Greeks, while others seem to be simply scenes from real life.

The Collection in this room is arranged for the most part in chronological order, commencing with the North and East sides of the room. The approximate dates under which the successive classes may be arranged are given on the large labels over the Wall Cases. The finest specimens are placed in or upon the detached Cases.

Class I. Cases 1-10. Table Case B and cruciform Case P. Vases of Archaic style (B.C. 700—B.C. 500).

Cases 1-5. Vases, with patterns perhaps in imitation of wickerwork, chiefly from Athens, Corinth, and Melos.

Cases 6-10. Vases from Kameiros, in Rhodes, with geometrical patterns, or with men and animals, most of which belong to the style known as Græco-Phœnician.

Table Case B. Terracotta coffin and select vases from Kameiros.

Cases 11-16. Vases of the Archaic style chiefly from Ialysos in Rhodes. *Presented by Professor J. Ruskin.* Among the designs on these vases may be noticed the cuttle-fish, and certain other ornaments which are found among the antiquities discovered at Mycenæ. The shapes of some of these vases also recur at Mycenæ.

Class II. Cases 17-30. Detached Cases C-H, K, and O. Vases, chiefly from Italy, of the transition period (B.C. 500—B.C. 440), in which greater mastery in drawing the figure is attained and more complicated groups are attempted. The figures are drawn in black, white, and crimson, on a red ground.

The finest specimens of this style are the *hydriae*, or water-jugs (Cases 17-24, Shelves 3, 4), and the *amphoræ* in the detached Cases on the East side of the room. The subjects relate chiefly to myths and heroic personages, and especially those of the Homeric poems and Epic Cycle generally.

Case O, on the West side of the room, contains Panathenaic *amphoræ* of this class, with inscriptions which show that they were given as prizes in the games at Athens.

Class III. Cases 31-54, and Detached Cases I, L, M, N, Q. Vases of the finest period (B.C. 440—B.C. 330), with red figures on a black ground. They are unrivalled for beauty of shape and drawing, and the lustre of the black varnish. The vases on Table Case I., of the same period, are especially worthy of observation.

Cases 31-36. Vases from Kameiros, Rhodes.

Cases 37-46. Vases, chiefly from Nola, in Campania.

Cases 55-56 contain a number of vases of various styles from Sicily, of which the most remarkable are the *lekythi*, painted in several colours on a white or cream-coloured ground (Case 55). Cases 57-60 contain Athenian vases, the finest of which are the vases belonging to Class III. (Cases 57-8, Shelf 4), and the *lekythi* with polychrome figures on a white ground (Cases 59-60). A selection of the finest Athenian *lekythi* with polychrome figures on a white ground, will be found on Table-cases C, M, E, and Q, and a selection of *rhytons* on Table Case F.

In the Guide to the First Vase Room, now on sale in this Room, will be found a description of the vases most remarkable either for interest of subject or beauty of style. These select specimens are distinguished in the Collection by blue labels corresponding with the numbers in the Guide.

Over Cases 41-60 are painted fac-similes, by Signor Campanari, of the walls of an Etruscan tomb at Tarquinii, decorated with a double frieze; in the lower are represented dances and entertainments, and in the upper, athletic games, as leaping, running, chariot-racing, hurling the *discus*, boxing, and the armed course; above is a large vase and two persons at an entertainment. The sides of the entrance of this tomb, decorated with two panthers, are represented above the Cases 31-40 and the roof, which is chequered, over Cases 11-30.

[Guide to the First Vase Room, 2d.]

SECOND VASE ROOM.

This room contains the later Greek Fictile Vases, the Greek and Roman Terracottas, the Greek and Roman Mural Paintings, and a number of miscellaneous antiquities. In this Collection a large number of Fictile Vases and other anti-

quities from the Blacas, Temple, and Castellani Collections have been incorporated.

The Greek Fictile Vases are arranged in Wall Cases (60-72, 1-23), and in the detached Cases in the centre. A large proportion of the subjects represented relates to Dionysiac festivals, to Aphroditè and Eros, or to funeral offerings.

The figures are painted in red or white on a black ground, the details being sometimes picked out in crimson or yellow. The black varnish is less brilliant than in the earlier styles, and the shapes of the vases less elegant; the ornaments are more florid, the composition more pretentious and elaborate, and the drawing mannered and often careless. These characteristics mark the decline of the art of vase-painting.

Cases 60-70 contain the black modelled ware, among which will be found many shapes imitated from vases in metal. Among them is a series of vases found at Capua, remarkable for elegance of shape and richness of gilt ornament. Cases 71-2 contain a series of vases from the Cyrenaica.

On the Table Cases in this room are the following select vases and terracottas :—

Table Case A. 1. *Krater*: Death of Priam and meeting of Menelaos and Helen: reverse, Olympic Deities, meeting of two heroes, and battle of Greeks and Amazons. (Minervini, *Bullettino Archeologico Napolitano*, 1858, p. 145.) 2. A terracotta urn from Athens, containing bones. 3. A *hernos* formed by four vases grouped together on a stand, and ornamented with reliefs.

Table Case B. 1. A collection of terracotta figures found in tombs at Tanagra in Boeotia. They are remarkable for grace and refinement in the composition and modelling.

2. A terracotta group of two female figures playing with *astragali* or knucklebones. *Capua. Castellani.*

Table Case C. Two Panathenaic *amphoræ*, both inscribed with the name of the Archon Pythodelos (B.C. 336). *Cervetri. Castellani.* A third, with the name of the Archon Niketes (B.C. 332). *Capua. Castellani.*

Table Case D. 1. *Krater*: The initiation of the Dioscuri at the lesser mysteries at Agra; reverse, Dionysos, Plutos, and other figures. —*Pourtales.*

2. *Krater*: Lykurgos slaying his family; reverse, Pelops, Hippodamia, Myrtilos. 3. *Krater*: Scene in Hades: Orpheus holding Cerberus. —*Blacas.*

Table Cases E, G. Six Panathenaic *amphoræ*, from the Cyrenaica. One of these bears the name of the Athenian archon Euthykritos, (B.C. 328); on another is the name of the archon Nikokrates, (B.C. 333); and

On a third, that of the archon Polyzelos, (a.c. 367). On the obverse of these vases is represented Athenè Promachos, wearing an embroidered *peplos*, and treated according to an ancient hieratic type. On the reverse, a chariot race and other athletic contests. On the centre vase, Table Case G, the group of Harmodios and Aristogeiton is painted on the shield of Athenè. These vases are of great rarity, and are of special interest to the student of art, because their dates can be fixed by the names of the archons inscribed on them.

Table Case F. 1. Select terracottas from the Cyrenaica and Southern Italy.

2. Vase in the form of a helmeted female head.—*Vulci*.

3. *Amphora* with moulded reliefs.—*Blacas*.

Table Case H. 1. *Askos*, ornamented with Medusa's head, Victories, female figures and horses. *Canosa. Castellani*.

2. *Krater*: Ulysses and Diomedes surprising Dolon; a curious example of late grotesque drawing.

Table Case I. 1. *Krater*: Birth of Pandora; Satyric revels; reverse, Dancing lesson; Satyrs playing at ball.—*Apulia*.

2. Vase in shape of prow.

3. A select case of terracottas.

Table Case K. 1. *Hydria*: The carrying off of the Leukippidae, by Castor and Pollux; Herakles in the Garden of the Hesperides.

2. *Krater*: Battle of Centaurs and Lapiths; toilet of Helen; reverse, Dionysos, Satyrs, and Maenads. (Monumenti of the Roman Institute, 1854, pl. 16.)

3. *Hydria*: Group of Triptolemos, Demeter, Hekatè, and Plutos. (Monumenti of the Roman Institute, I. pl. 4.)

Table Case L. 1. *Amphora*: The surprise of Thetis by Peleus; a polychrome painting with some of the details picked out with gold. This picture, remarkable for masterly drawing, is one of the few extant examples where gold has been combined with several colours in fictile art; reverse, Bacchus, Ariadne, a Satyr; a monochrome design. This exquisite specimen of ceramography was found at Kameiros, in Rhodes.

2. *Krater*: Death of Hippolytos.—*Temple*.

3. *Krater*: The hunt of the Calydonian boar.—*Pourtales*.

Table Case M. 1. *Krater*: Taking of Troy; Ajax Oïleus seizing Cassandra at the altar of Athenè; reverse, Meeting of two heroes.—*Blacas*.

2. *Krater*: Offerings at the tomb of a hero.

3. A vase moulded in the shape of a duck, with reliefs.—*Pourtales*.

Table Case N. 1. *Krater*: Sacrifice of Iphigenia.—*Pourtales*.

2. *Krater*: Mourners bringing offerings to a tomb; reverse, Satyrs and Maenads.—*Temple*.

3. Select terracotta figures of actors.

Table Case O. I. *Amphora* of black ware, with painted and moulded ornaments.—*Temple*.

2. *Amphora*: Meeting of Pelops and Hippodamia at the altar of Zeus.—*Ruvo*.

3. Vase of glazed ware in the form of a goose.—*Tanagra*.

Cases 24–31 contain some interesting specimens of mural paintings from Pompeii, Herculaneum, Stabiae, and Rome. Most of these are from the Temple and Blacas Collections. Among them may be particularly mentioned the head of a youthful flute-player—perhaps Olympos—from a tomb near Rome.—*Presented by Sir M. White Ridley.*

The Table Cases contain a variety of antiquities, which are arranged as follows:—

Table Case A. A collection of objects in lead, including some tablets inscribed with imprecations, found at Knidos, and a number of inscribed sling bolts. In the same case is exhibited an interesting series of objects in amber, some of which are of an Archaic period.

Table Case C. A collection of plates, *rhyttons*, and vases for the toilet, moulded in the form of animals and human figures.

Table Case D. A collection of objects in bone and ivory, such as caskets, gladiatorial *tesserae*, tickets for the theatre, dice; a lyre and two flutes made of sycamore, found in a tomb near Athens, on the road to Eleusis; a flageolet of bone and bronze, found in a tomb at Halicarnassus; fragments of wooden furniture from a tomb at Kertch.

Table Case E. An extensive and interesting series of Greek, Roman, and Byzantine weights and steelyards, collected by Mr. Burgon, Mr. Woodhouse of Corfu, and others.

Table Case G. A number of small figures, vases, and other objects, in glass, porcelain, ivory, bone, and other materials, discovered by Mr. Salzmann and Mr. Vice-Consul Biliotti in tombs at Kameiros, in Rhodes. Most of these objects probably belong to the Græco-Phœnician period.

Table Case H. Various small figures in marble, stone, and terracotta, from Kameiros in Rhodes, the Greek islands and mainland, and Sicily. Some of these appear to be Phœnician, others of the Græco-Phœnician period.

Table Case K. Archaic Greek terracotta masks, toys, and reliefs from Kameiros, Melos, and Italy.

Table Case L. A collection of terracotta heads and figures from Dali (Idalium) in Cyprus, presented by their discoverer, D. E. Colnaghi, Esq., H. M. Consul, Florence. A series of terracottas obtained from Centuripae, in Sicily, by Mr. Consul Dennis. Fragments of terracotta figures, some of which are of great beauty, found on the site of the Mausoleum at Halicarnassus.

Table Case M. Terracotta moulds and masks, chiefly from Italy.

Table Case O. Lamps, plates, and other vases in moulded black ware.

Cases 32–41, at the South end of the room, contain a series of Græco-Roman terracotta reliefs, chiefly from the Townley Collection. They originally decorated the walls of Roman buildings, and present an interesting variety of mythological subjects. The figures are generally well composed and modelled.

Cases 42, 43, contain several large terracotta figures of the same

Græco-Roman style. On the West side of the room, Cases 44-51 contain terracottas from Athens, Rhodes, Melos, the Cyrenaica, Sicily, Sardinia, Cyprus, and other parts of the Greek world. The most Archaic specimens, chiefly from Athens and from Kameiros in Rhodes, are arranged in Cases 44-47. The greater part of the terracottas in Cases 48-51 are probably of Greek origin. Some of the most Archaic from Kameiros, Cyprus, and Sardinia, (Cases 44-47) may be Phœnician. The terracottas in Cases 52-59 are principally from Magna Græcia.

[Guide to the Second Vase Room. Part I. 4d. Part II. 4d.]

BRONZE ROOM.

This room contains the collection of Greek, Etruscan, and Roman Bronzes, with the exception of such as have been found in Great Britain, which are placed in the British Room. It was originally composed of the Sloane, Hamilton, Townley, and Payne Knight Collections, to which have been added, in recent years, the bronzes bequeathed by Sir William Temple, those of the Blacas Collection, and many other interesting objects acquired by purchase or donation.

The Collection is arranged as far as possible in chronological order. The bronzes in the Western half of the room are chiefly Etruscan, and of the Archaic period. Those in the Eastern half are mostly Roman, or Græco-Roman.

On a Circular Table in the centre of the room, is a head of a goddess, of heroic size, said to have been found in Armenia. This head, which is of the finest period of Greek art, has been called Aphroditè, but is more probably Artemis. It has been broken off from a statue, the hand of which is exhibited in Case 44. *Castellani*. In the lower part of this circular case are four vases, one of which, from Bolsena, has an Etruscan inscription round the lip.

Cases 1-4 contain a number of bronzes of the Archaic period, chiefly from Etruria, among which may be particularly noticed (1) a male draped figure from Pizzirimonte, near Prato, in Tuscany; (2) a Marsyas, from Pistoia. These two bronzes are from the *Payne Knight Collection*; (3) Lioness.—*Woodhouse*; (4) a nude Aphroditè, which has formed the finial of a candelabrum. The attitude is that of the Venus of Medicis. It is probably the earliest extant example of this type. From the *Pulsky Collection*; (5) a small figure, probably of the Phœnician period, from the island of Cerigo (Cythera), presented by M. Roumano, of Corfu.

Cases 5-11 contain a number of bronzes, two fictile vases, and other antiquities, from the Polledrara tomb, near Vulci. (Micali, *Mon. Ined.*, pl. iv.) Among these antiquities are several porcelain

vases, ornamented with Egyptian hieroglyphics, which were probably imported into Etruria through Phœnician commerce.

Cases 12-19, contain Etruscan candelabra, and a number of pieces of Etruscan, Greek, and Roman armour. Among these objects may be noticed two muzzles for horses, from the *Temple Collection* (Case 14).

Cases 20-25 contain two Etruscan tripods, and Greek and Etruscan vases and handles of vases. Among these may be particularly noticed a *krater* from the *Pourtales Collection*, found at Locri, (Case 23).

Cases 26-30 contain Greek and Etruscan vases, mirror handles and other objects. In Case 30 is an Etruscan male figure, found at Falterona. (Micali, *Mon. Ined.*, pl. xiv. 3.)

Cases 31-53 contain figures mostly Roman or Græco-Roman. A selection of the finest of these occupies Cases 44-47, in the centre of the East side of the room; the remainder are arranged in mythological classes. Among the select bronzes in the central Cases the following may be particularly noticed:

1. Venus stooping to adjust her sandal. This figure, which was obtained from Greece, belongs to the best period of ancient art.

2. Bacchus.—*Temple*.

3. Apollo. The god appears to be pointing with his forefinger towards some object on the ground; hence it has been conjectured that Apollo is here represented at the moment when he orders the slaying of Marsyas.—*Townley*.

4. Hercules holding the apples of the Hesperides; from Byblus, in Phœnicia. (Museum Marbles, iii. pl. 2.)

5. A seated figure, probably representing a Greek philosopher, said to have been found in dredging the harbour of Brindisi.

6. Meleager aiming a spear.—*Pulsky*. (Monumenti of Roman Institute, 1854, pl. 8.)

7. Bust of the Emperor Lucius Verus.—*Blacas*.

8. Bacchus.—*Payne Knight*.

9. Mercury.—From the Basilicata. *Presented by Robert Goff, Esq.*

Cases 54-5 contain a figurehead of an ancient galley found on the scene of the battle of Actium (Arch. Zeit. 1872, pl. 62). *Presented by Her Majesty the Queen*.

Cases 54-60 contain Roman candelabra, lamps, and other antiquities, among which may be particularly mentioned, a bronze lamp, found at Paris, ornamented with dolphins, lions, and Satyric masks (Case 56), and a Roman seat, *bisellium*, inlaid with silver (Cases 54-5).

In Case B are the following select bronzes, of the Archaic period, and of Etruscan or Greek origin:—

1. A bronze Etruscan *lebes*, with engraved frieze of exploits of Hercules, athletic games and animals round the body, and figures of mounted Amazons round the rim, found at Capua. (Monumenti of the Roman Institute, v. pl. 25.)

2. An *amphora*, the handles formed of male figures bent backwards, found at Vulci.—*Pourtales*.

3. An Etruscan draped female figure ; from Sessa, on the Volturno, in Italy,—a most ancient and interesting specimen of casting in bronze.

4. A Mars ; from the lake of Falterona. (Micali, Mon. Ined., pl. xii.)

5. A *cista*, round the body of which are engraved scenes supposed to refer to the Bacchic Mysteries ; on the cover is a group of Peleus wrestling with Atalanta. (Gerhard, Kleine Schriften, pl. lvii.—viii.)

6. A draped female figure (Diana ?) ; from the lake of Falterona. (Micali, Mon. Ined., pl. xiii. 1, 2.)

7. A recumbent male figure, which has probably ornamented the cover of a bronze oblong *cista*.

8. A group of Peleus and Atalanta wrestling.

9. Hercules ; from the lake of Falterona. (Micali, Mon. Ined., pl. xv.)

10. Hercules subduing the horses of Diomedes, king of Thrace ; from Palestrina (Prænestè).

11. A *cista* : round the body is engraved a frieze, representing the sacrifice of Trojan captives at the funeral pyre of Patroclus. On the cover are engraved three Nereids, riding on marine monsters, and carrying the armour of Achilles. The whole is surmounted by a group in the round of a Satyr and a Mænad. This *cista* is remarkable for the masterly drawing of the figures in the frieze, and the interest of the subject. Found at Palestrina. (Raoul-Rochette, Mon. Ined. pl. xx. 1.) Formerly in the Durand and Reville Collections.

12. A small draped figure, probably of Aphroditè-Persephonè inscribed with a dedication in Archaic Greek letters, and engraved, Gerhard, Kleine Schriften, pl. xxxi 6.—*Townley*.

13. A Mirror, supported by a draped figure of Aphroditè, on either side of whose head is Eros, represented as if floating in the air. From Athens.

14. Demeter seated in a rustic car. From Amelia, in Etruria.

15. Etruscan helmet, inscribed with a dedication by Hiero I., king of Syracuse, after his naval victory over the Tyrrhenians, B.C. 474. This helmet was found at Olympia, where it must have formed part of the trophy dedicated by Hiero. The inscription is one of the earliest specimens of Greek palæography of which the date can be fixed. (Boeckh, C. I., No. 16.)

16. A mirror, supported by a draped figure of Aphrodite, on either side of whose head is a boy, probably Eros. From Sunium in Attica.

17. Apollo, holding in his right hand a fawn, and similar to a figure on the copper coins of Miletus.—*Payne Knight*.

18. A bearded warrior, with shoes turned up at the toes.—*Pourtales*.

19. Bronze helmet, inscribed with an Archaic dedication to Zeus by the Argives, after a victory over the Corinthians. Found at Olympia. (Boeckh, C. I., No. 20.)—*Payne Knight*.

20. *Cista*, round the body of which is engraved the sacrifice of Polyxena to the manes of Achilles. (Gerhard, Etruskische Spiegel, I., pl. xv., xvi.)—*Townley*.

Case E contains the following select bronzes :—

1. A figure of a Satyr springing forward. The attitude is very similar to that of the male figure in a group thought to represent Marsyas and Athena. (Archäol. Zeitung, 1874, pl. 8).—*Greece.*

2. Seilenos standing on a triangular base, and bearing on his head a basket which has been surmounted by a floral ornament.

3. Winged head, probably of Hypnos, the god of sleep. A most beautiful example of sculpture in bronze, found at Perugia, and engraved in the Monumenti of the Roman Institute, 1856, pl. iii.

4. Iconic head, life-size, found at Cyrene, under the pavement of the temple of Apollo. The eyes have been enamelled. The type of face seems that of an African. (Smith and Porcher, Discoveries at Cyrene, pl. lxvi.)

5. Head, life-size, probably of a poet, brought from Constantinople in the beginning of the 17th century. (Museum Marbles, Pt. II., pl. xxxix.)

6. Venus arranging her tresses.—*Pourtales.*

7. Mercury, on its original base inlaid with silver. Round the neck is the Gaulish torc in gold. This figure was found in France; (Specimens of Ancient Sculpture, I., pl. xxxiii.)—*Payne Knight.*

8. Hercules, found at Bavay in France. (Specimens of Ancient Sculpture, II., pl. xxxiii.) *Presented by Mr. E. Drummond Hay.*

9. Jupiter, found at Paramythia, in Northern Greece.—*Payne Knight.* (Specimens of Ancient Sculpture, I., pl. xxxii.)

10. Jupiter, found in Hungary.—*Pourtales.*

11. Mask of Mercury.—*Payne Knight.* (Specimens of Ancient Sculpture, I., pl. xviii.)

12. Jupiter, found at Paramythia. (Specimens of Ancient Sculpture, I., pl. lii.)—*Payne Knight.*

13. Apollo bending his bow. Found at Paramythia. (Specimens of Ancient Sculpture, I., pl. xliii.)—*Payne Knight.*

14. Lamp, in the form of a greyhound's head. The spout is formed by a hare's head, held in the greyhound's mouth. Found at Nocera, in Italy.

15. A boy playing at the game of *morra*, perhaps, from a group representing Ganymedes playing with Eros; said to have been found at Foggia, in Southern Italy.

Table Case D contains a number of select bronzes, among which may be noticed (1) the bronzes of Siris—two shoulder-pieces of Greek armour found in Magna Græcia, and ornamented with groups in relief in the finest style; (2) a youthful heroic figure seated, found at Tarentum, and in the finest style; (3) a bronze mirror in a highly ornamented frame of unusual size, found at Locri; (4) a mirror, on which is engraved the meeting of Helen and Menelaos at the taking of Troy; (5) a group of Boreas and Oreithyia, from a tomb in the island of Calymnos; (6) an iron sword in bronze scabbard, with relief representing an Emperor, probably Tiberius, receiving a victorious general, probably Germanicus. Found at Mayence, 1848. *Presented by the late Felix Slade, Esq.*

Table Case C contains (1) two Archaic figures of horsemen, embossed in silver, found at Perugia; (2) a disk with an engraving of an athlete with the *halteres*, on reverse, an athlete throwing a spear, from Sicily; (3) a hare inscribed with a dedication to Apollo; (4) a bronze plate from Elis inscribed with a treaty; two decrees of the people of Corcyra (Corfu); (5) dikast's tickets from Athens, and (6) a tablet with Oscan inscription on both sides, found at Agnone, near Bovianum.

On Table Cases A, C, D, and F, are arranged, Etruscan mirrors, on which various mythological subjects are engraved. Case A contains armlets, *fibulae*, and various personal ornaments and trappings. Case F, locks, keys, and a variety of small implements.

In the circular Case G is a silver bucket, on which is a frieze, in relief, representing the four Seasons. Found near Vienne, in France. (Annali of the Roman Institute, 1852. Tav. d'Agg., L.)

The circular case H contains specimens of bronze armour, among which may be noticed the cuirass from the *Temple Collection*.

In the circular case I are (1) a *lebes*, the cover of which is surmounted by a figure of Aphrodite-Persephonè, round whom are figures on horseback and Sirens; (2) a small figure of Aphrodite-Persephonè, remarkable for beauty and preservation. In the eyes are set diamonds. From Verona. *Castellani*. (3) Athenè Promachos, from Athens. *Castellani*. (4) A mirror, the handle formed by a figure of Aphrodite-Persephonè. From Greece. *Castellani*.

Table Case K contains a *cista*, the body of which has been partly formed of leather. On the cover is incised a battle scene; the handle is formed by two warriors carrying the dead body of a third warrior.

C. T. NEWTON.

[Guide to the Bronze Room, 3d.]

BRITISH ANTIQUITIES.

The remains of the inhabitants of the British islands, previous to the Roman invasion, embrace the *Stone*, *Bronze*, and a portion of the *Iron* period of Northern Antiquaries. They have, for convenience, been classed according to their materials, and in the order corresponding to that of the supposed introduction of such materials into this country. With them have been placed similar remains from other countries for the purpose of illustration.

Cases 1-4. Middle Shelf (Case 1, 2). Antiquities found in the Drift Beds of England and France, chiefly flint implements of a peculiar pear-shaped form. These have been found with the bones

of the mammoth and other extinct animals, and are believed to be the oldest remains of human industry hitherto discovered.

Other Shelves. Implements known as stone celts. They appear by analogous examples, still in use among nations in a savage state, to have been mounted in wooden handles, and bound round with leathern thongs, so as to form axes and adzes. These are from England, Scotland, and Ireland.

Cases 5-12. Early pottery found in British tumuli. The larger urns have contained burnt ashes; the smaller may have been used as vessels for food and drink at the funeral feast. One urn was found in a barrow on the banks of the river Alaw, Anglesea, and has been supposed to have contained the ashes of Bronwen the Fair, aunt to Caractacus, who died about A.D. 50, but is probably much older; also urns found in Jersey, Ireland, and Scotland; the Scotch and Irish are generally more elaborately ornamented than the English.

Cases 11, 12. Various stone implements, viz.:—Stone hammers, or axe-heads, pierced to receive a wooden shaft; they have been occasionally found with bronze weapons, and appear to be of a later date than the stone celts. Oval pebbles, which may have been sling-stones. Small sharpening stones or hones, pierced at one end for suspension. Circular pierced disks, which have been used as beads, or as whorls for the spindle.

Table Case A. A mass of breccia from the floor of a cave at Les Eyzies, Dordogne, containing flint and bone implements.

Table Case B. In the central part is a large collection of implements in reindeer-horn, flint, &c., from caves in the South of France, some of them from Bruniquel, near Montauban, others from Dordogne. In the Desks are placed on one side various antiquities discovered in British barrows; on the other a series of antiquities discovered on the sites of dwellings built on piles in the shallow parts of the Swiss lakes. They afford much information as to the arts, habits, and food of the ancient inhabitants.

Table Case C. Collections of objects, chiefly in bone or horn, found in the Caves of Dordogne, France, and belonging to the Christy Collection. With them are casts of the famous drawing of a mammoth, of which the original is in Paris.

Cases 13-25. Implements and weapons made of bronze, a mixed metal, usually compounded of about nine-tenths of copper to one-tenth of tin. The sites of discovery are, as far as possible, marked on the objects themselves.

Cases 13-15. Illustrations of early British Metallurgy. Lower Shelf. Stone mullers or hammers, which have been employed in ancient copper mines to break the ore; cakes of copper and bronze; stone mould for making rough bronze celts, and casts of moulds for making bronze swords. Middle Shelf. Bronze moulds for casting celts of various forms; unfinished and imperfectly formed celts from various localities, and lumps of copper found with them.

Cases 16-20. Bronze implements, commonly called celts (from the Latin *celtis*, a chisel), which appear to have been affixed to wooden

handles. They are arranged, according to their forms, into classes. On the upper shelf, two bronze shields, found in Wales.

Cases 21, 22. Middle Shelf. Blades of bronze daggers and knives, of which the handles were of wood, horn, or bone. Lower Shelf. Bronze swords, among which some fine specimens from the Thames; and ends of sword-sheaths. Upper Shelf. Bronze swords from Ireland.

Cases 23-25. Bronze shield found in the Isis, near Dorchester. Two shields found in the Thames. Bronze spear-heads, some with rivet holes, in which a wooden peg appears to have been fixed; others without rivet holes, but with loops at the side, or piercings in the blade, for thongs. Bronze trumpets from Ireland.

Table Case N. Miscellaneous antiquities of the Bronze period from foreign countries.

Cases 26-35. The Greenwell collection, consisting of sepulchral vessels of pottery, such as cinerary urns, food vessels, drinking cups, and incense cups, together with the various flint, stone, and bronze implements, personal ornaments, &c., discovered with them. These objects have been excavated by the Rev. William Greenwell, F.R.S., during twenty years of explorations in ancient British barrows, (as recorded in his work on "British Barrows," Oxford, 1877), extending to 234 barrows, of which 171 were in Yorkshire, 2 in Cumberland, 20 in Westmoreland, 31 in Northumberland, 1 in Durham, and 9 in Gloucestershire. Together with these are other specimens from the same collection, either not discovered by Mr. Greenwell himself, or not recorded in the work above-mentioned. The collection was presented by Mr. Greenwell in 1879.

In the upper shelves of Cases 36-42 and in Table Case D are placed various antiquities found in England, Scotland, and Ireland, chiefly of bronze, and characterized by a peculiar style of ornament, and frequently by the presence of enamel. They are probably late Celtic, of about the time of the Roman invasion of England. Among them a shield and a helmet found in the Thames; a shield found in the Witham, Lincolnshire; a helmet without locality; horse-trappings and a sword found at Stanwick, in Yorkshire, during excavations made by the Duke of Northumberland, by whom they were presented; similar trappings from Polden Hill, Somersetshire, and Westhall, Suffolk. Iron swords with bronze sheaths, and wheels of British chariots found in barrows. Lower shelf, urns found in German tombs.

ROMAN ANTIQUITIES FOUND IN BRITAIN.

These differ little from the Roman remains found in other countries. Some of them were no doubt imported, but the greater part must have been made in some of the flourishing cities founded in Britain by the Romans, who were more or less masters of this country for upwards of 400 years.

Table Case E. Smaller Roman antiquities found in Britain.

Cases 47-51. Roman vessels of coarse earthenware, principally employed as cinerary urns. Over the Cases, two large *amphoræ*, the necks of which have been broken off to admit urns, forming rude sarcophagi.

Cases 52, 53. Specimens of Roman earthenware, found on the site of kilns in the New Forest in which they were manufactured. They are generally "castaways," ill-made or imperfect.

Cases 54, 57. Roman pottery of various kinds. The localities in which the specimens were found are inscribed upon them as far as possible. Underneath: Roman roofing, flue, and draining tiles; also two Roman coffins of lead, found near London.

Cases 58, 59. Roman lamps variously ornamented. Two specimens of earthenware with a yellow vitreous glaze. A singular vase in the form of a human head, dedicated to Mercury, from Lincoln. Underneath: Roman *Mortaria*, or pounding-vessels.

Cases 60-63. Roman red moulded ware, commonly called Samian. The finer kind, known as Aretine ware, was made chiefly at Aretium (Arezzo) in Italy; the coarser in Germany and Eastern Gaul, and imported into England. Two fragments of moulds may be seen in Case 62; and a type for impressing a mould.

Case 64. Plain Samian ware, probably the ware employed for domestic purposes. The specimens are generally stamped with potters' names.

Cases 65-75. Miscellaneous Roman Antiquities. Among them may be noticed three large tablets, a vase turned in Kimmeridge coal, and the waste pieces found on the site of the manufactory on the coast of Dorsetshire; brooches and other personal ornaments; bronzes. Case 70. Antiquities discovered at Ribchester, in Lancashire. On the middle shelf, a bronze head of the Emperor Hadrian, found in the Thames; below, a Roman tomb found in the Great Park, Windsor, and presented by Her Majesty. Cases 71-75. Edicts granting privileges to some of the auxiliaries serving in Britain under Trajan and Hadrian. Votive offerings, small figures, etc.

In Table Case F are placed Roman Antiquities discovered in London, principally from the collection made by Mr. Roach Smith. They consist of statuettes, personal ornaments, implements of various kinds, such as knives, and *styli* for writing, fragments of pottery, leather sandals, and other remains of the Roman occupants of London. On a pedestal at the end of the case is a fine bronze figure from Barking Hall, Suffolk.

ANGLO-SAXON ANTIQUITIES.

These antiquities, which have been chiefly found in ancient cemeteries, belong for the most part to the earlier periods of the Heptarchy. They show that both burying and burning the dead were practised in England by the Saxons.

Cases 76-80. On the upper shelves are sepulchral urns of black ware, found chiefly in Norfolk and Suffolk. On the middle shelf,

groups of antiquities discovered together in Anglo-Saxon cemeteries. On the lower shelf of these and the following Cases are antiquities discovered by Dr. Bähr in Livonia and Courland, of about the same age as the Saxon antiquities, and placed here for comparison.

Cases 81-86. Various Saxon weapons, such as swords, spear-heads, and bosses of shields. A bucket of wood with bronze mountings. A bronze bucket, which was discovered at Hexham full of coins of the kings of Northumbria.

In Table Case G are placed personal ornaments of various kinds, and a series of swords and spears discovered in the Thames. Among them a sword with a Runic alphabet. There is also a remarkable casket of whale's bone, with various subjects and Runic inscriptions, probably made in Northumbria in the 9th century.

EARLY CHRISTIAN COLLECTION.

This is a small Collection occupying one end of Table Case G, and Case 87. Among the specimens are numerous lamps with the XP, crosses, and subjects from the Old and New Testaments. The most remarkable part of it, a number of pieces of glass vases with ornaments in gold leaf, discovered in the Catacombs of Rome, has been removed to the Glass Collection in the Second Egyptian Room.

In an upright Case P, in the centre of the room, are arranged caskets and ornaments of various kinds, found at Rome in 1793, and obtained with the Blacas Collection. The large casket has on it a Christian inscription.

MEDIEVAL COLLECTION.

This Collection is arranged with reference partly to the material of which the objects are formed, partly to the use for which they were intended.

Cases 88-97. SCULPTURE AND CARVING, in various materials, but chiefly in ivory, the specimens of which are arranged, as far as practicable, in chronological order. The earlier examples are generally writing tablets or portions of the bindings of books. Those of the 13th, 14th, and 15th centuries are principally tablets for devotional purposes. The later carvings are of a miscellaneous character.

PAINTINGS. Portions of the frescoes in St. Stephen's Chapel, Westminster, executed in the latter half of the 14th century.

In Table Case H are placed other specimens of Sculpture: on one side are early writing tablets or diptychs, mirror-cases, combs, and

medallion portraits; on the other are vases of rock crystal and jasper, engraved gems and cameos, counters, and a few historical relics, viz.: a shrine, probably given by Margaret, wife of Edward I. to her step-daughter, Isabella; casket made out of Shakespeare's Mulberry Tree, presented to David Garrick, in 1769; and the Punch-bowl of Robert Burns. Two State swords of the Earldom of Chester, one with the name of Hugh Lupus, the other of Edward V. when Prince of Wales.

Cases 98-107. Various miscellaneous objects, chiefly relating to Britain, including an Irish crozier and several bells of Irish saints; a block of Herne's Oak formerly in Windsor Park.

Cases 108-115. METAL WORK of various kinds; ecclesiastical relics; vases and dishes; arms and armour.

In Upright Case J are specimens of oriental metalwork, chiefly made in Mesopotamia and Syria, during the 13th and 14th centuries. Several of them are from the Blacas Collection.

Table Cases K and L. Matrices of SEALS, both English and foreign.

In Upright Case M is a curious piece of clockwork in the form of a ship, presented by Octavius Morgan, Esq., M.P., and a collection of horodeistical instruments, such as astrolabes, quadrants, and dials of various kinds.

Cases 116-121. ENGLISH POTTERY.—On the upper shelves are placed green and brown glazed vessels of coarse manufacture, and of various dates, from the 13th to the 16th century. Middle shelf. Ornamental earthenware and porcelain, including a bowl made and painted at Bow, in 1760, by Thomas Craft, being one of the few specimens which can with certainty be referred to that manufactory; a copy of the Portland vase, made by Wedgwood; several Wedgwood medallions, and specimens of English delft. A bust of Prince Rupert, made by John Dwight, at Fulham. On the lower shelf, a series of ornamental paving and wall tiles, varying in date from the 13th to the 16th century.

Cases 122-125. POTTERY.—A number of fragments of medieval pottery of various kinds, found on the site of the Temple of Diana at Ephesus.

Cases 125-136. ITALIAN MAJOLICA.—This enamelled earthenware derives its name from the Island of Majorca, whence it is supposed to have been first imported into Italy, though it does not appear whether it was made in the island, or brought thither from Spain. The art was cultivated in some of the smaller states of Central Italy. Specimens are here exhibited, made at Faenza, Gubbio, Pesaro, Castel Durante, Urbino, Deruta, Caffagiolo, Rimini, Padua, Sienna, and Venice. The earlier, which date from A.D. 1480-1510, are large dishes enamelled on one side only, and painted either in strong bright colours, or in blue and yellow: in the latter case the yellow has a metallic reflection, or iridescence. The next class, dating from about A.D. 1510-1525, is smaller in size, frequently ornamented with arabesque borders, and with metallic yellow and ruby. Some of the finest specimens were painted at Gubbio, by Giorgio Andreoli.

The third, A.D. 1530-1550, is painted with subjects occupying the whole of the plate, and generally taken from Roman mythology; the colours are bright, rarely iridescent, and with a great preponderance of yellow. In the next class, A.D. 1560-1580, the drawing deteriorates, the colouring becomes dull and brown, and the subjects are frequently enclosed in arabesque borders on a white ground. In the next century Majolica almost entirely disappears, having been probably driven out of esteem by Oriental porcelain.

In Central Case O are placed some of the choicer vases of Italian Majolica. They are chiefly made to contain drugs, &c., for the *Spezierie* attached to most convents and large private dwellings in the sixteenth century. In the same case are a pair of fine vases of Chelsea porcelain, made by M. Spremont, in 1762, and presented in 1763, probably by Dr. Garnier.

Cases 186-189. GERMAN STONEWARE.—This is a hard dense pottery, well suited to domestic purposes, and sometimes richly ornamented. It was made in the neighbourhood of the Lower Rhine. There are three principal varieties. The first, consisting usually of cylindrical jugs, narrowing at the top, is a yellowish white, with ornaments well executed; it was made at Siegburg, near Bonn. The second is brown, decorated with coats of arms or figures under arches, and was chiefly manufactured in the old Duchy of Limburg. The third is grey, with ornaments in relief, the ground being usually coloured blue or dark maroon. Vessels of the second class were extensively imported into England during the 16th century, and are frequently found in excavations under old buildings.

AUGUSTUS W. FRANKS.

Between the British and Medieval Room and the Ethnographical Room is a door leading to the

COLLECTION OF GOLD ORNAMENTS AND GEMS.

The gold ornaments are arranged in cases round the East and South sides of the room.

Case A contains specimens of Medieval and more recent jewellery.

In Case B are Byzantine, and foreign Teutonic gold ornaments, as well as specimens of Anglo-Saxon and Anglo-Roman jewellery.

Cases C and D contain gold ornaments of the Celtic period, found in Great Britain and Ireland, and a few foreign examples of the same date.

Case E contains ornaments from Babylonia and Egypt.

In Cases F to Q is exhibited the series of Etruscan, Greek, and Roman ornaments, to which in recent years the most important additions have been the Blacas and Castellani Collections. In Cases F to I the ornaments, both Greek and Etruscan, are of an early

period. Case F contains ornaments in silver and amber from Palestrina (Præneste). Case G contains ornaments from Sardinia and Sicily. Case H contains ornaments from Kameiros and Ialysos, in Rhodes. The finest specimens of Greek work are in Cases L, M, N, O. The latest specimens of the goldsmiths' art among the Greeks and Romans are arranged in P, Q of this line of cases.

In the upper part of Cases O and P are arranged statuettes, vases, *fibulae*, torcs, and other ornaments of silver. Among the statuettes may be noticed (1) a boy playing with a goose, found at Alexandria, with silver coins of the earlier Ptolemies; (2) a female figure, personifying a city, and having above her head a row of busts of deities representing the seven days of the week; below these are two busts of the Dioscuri; in her left hand is a cornucopia, from which issue the heads of a Roman Emperor and Empress. This figure was found near Macon, on the Saone, in 1764 (*Gazette Arch.* iii. p. 82). *Payne Knight Coll.* With it were found the following silver figures in the same case: Jupiter, Diana, a *Genius*, and four statuettes of Mercury.

In the upper part of Case Q is a collection of bronze vases found at Galaxidi, the site of Oiantheia, near Delphi.

The collection of finger rings of all ages is exhibited in Case U.

The collection of gems comprising examples of Etruscan, Greek, Roman, Medieval, and Modern Intaglios and Cameos, has been formed chiefly by the bequests of the Payne Knight and Cracherode collections, and by the purchase of the Townley, Hamilton, Blacas and Castellani collections. The gems in the form of scarabs, mostly from Etruria, are arranged in Case R. In this Case also are the Archaic gems, found chiefly in the Greek islands, and thought to represent a stage of gem engraving which preceded the development of purely Hellenic art. Gems of this class have been found at Mycenæ. The series of Greek and Roman intaglios and cameos is exhibited in a large Case (S) in the centre of the room and in Case T. The arrangement is according to subject, and begins at the corner of Case S, nearest the entrance, with Jupiter and his cycle of mythic persons, after which come the other deities and heroes of mythology, followed by royal, imperial, and other portraits. In Case T are subjects relating to ordinary life, figures of animals, symbols, inscriptions, and miscellaneous subjects.

On Case R is placed the celebrated glass vase, deposited by its owner the Duke of Portland, in the British Museum, and thence popularly known as the Portland Vase. It was found in a marble sarcophagus in the Monte del Grano, near Rome, and was formerly in the Barberini palace. The ground of the vase is of blue glass; the design is cut in a layer of opaque white glass. The composition is supposed to represent, on the obverse, the meeting of Peleus and Thetis on Mount Pelion, and on the reverse, Thetis consenting to be the bride of Peleus, in the presence of Poseidon and Eros. On the bottom of the vase, which is detached, is a bust of Atys.

On Case T is placed an alabaster jar, found on the site of the

Mausoleum, at Halicarnassus, near a great stone which probably closed the entrance to the sepulchral chamber. The jar is inscribed "Xerxes, the Great King," in the Persian, Median, Assyrian, and Egyptian languages.

In Case W is exhibited a series of trays from the general collection of coins, Greek, Roman, and English. This exhibition is periodically changed.

C. T. NEWTON.

ETHNOGRAPHICAL ROOM.

In this room are placed both the antiquities, and the objects in modern use, belonging to all nations not of European race. Any scientific arrangement has been rendered difficult by want of space ; but the objects have been, as far as practicable, arranged in geographical order.

In the centre of the room are placed the following objects :—

A Table Case containing antiquities found in excavations in India.

Three large cases of dresses and implements in use among the Esquimaux tribes ; as well as objects illustrative of the late Arctic expeditions, chiefly collected by Sir John Barrow, and presented by his son, Mr. John Barrow.

A Table Case containing Peruvian and Mexican antiquities.

Against the pilasters are placed the following objects :—

An inlaid Indian cabinet.

An impression of the foot of Gaudma (Buddha).

A Chinese bronze bell.

A figure of Pattinee Dewa in bronze.

The contents of the side Cases are as follows :—

Cases 1-7. AFRICA.—Cases 1-3. Upper Shelf, specimens of cotton fabrics, chiefly obtained during the Niger Expedition. Middle Shelf, shields from East Central Africa ; weapons, and beads used in the African trade. Lower Shelf, arrows in leathern quivers made by the Mandingo tribes of West Africa ; Tuarik camel saddle, wooden stool from Ashantee. Cases 4, 5. Upper Shelf, hats and boxes made of calabashes. Middle Shelf, gourds, spoons, leather pouches, etc. Lower Shelf, dresses, pipes, and ornaments of various kinds, chiefly worn or used by the natives of Kaffirland. Cases 6, 7. Upper Shelf, spears, bows, and specimens of pottery. Middle Shelf, spears, wooden fetishes, tobacco pipes, and ornaments. Lower Shelf, musical instruments.

Cases 8-13. CHINA, JAPAN, AND THE ASIATIC ISLANDS.—Cases 8, 9. Upper Shelf, Chinese hats, lantern, and figures. Middle Shelf, figures sculptured in various materials, or cast in bronze, from

China. Lower Shelf, bells, mirrors, etc., in bronze, from China. Cases 10, 11. Upper Shelf, Chinese bow and arrows, lantern, Japanese travelling cases. Middle Shelf, swords, bronzes, and sculptured buttons in ivory, all from Japan. Lower Shelf, honorary tablets, porcelain, and shoes, chiefly from China. Cases 12, 13. Upper Shelves, idols, and two singular helmets from the island of Nias, near Sumatra, from Sir Stamford Raffles' Collection; shield and dress from Borneo. Lower Shelf, Chinese musical instruments.

Cases 14-24. INDIA, BIRMAH, AND JAVA.—Case 14, 15. Upper Shelves, idols in wood and alabaster from India. Middle Shelves, bronze idols from India, chiefly Hindoo. Lower Shelf, idols from Birma and Siam; and shoes from India. Cases 16, 17. Upper Shelves, Lepcha dress from Sikkim; bronze castings, etc. from India. Middle Shelves, ancient documents engraved on bronze plates. A series of remarkable ancient heads in terracotta from Peshawur; various figures from India. Lower Shelves, musical instruments from Java, from the Collection of Sir Stamford Raffles. Cases 18-22. Upper Shelves, theatrical masks and puppets from Java; Raffles Collection. Middle Shelves, weapons, and ornaments of various kinds, from India. Lower Shelves, a continuation of the series of Javanese musical instruments, from the Raffles Collection. Cases 23, 24. Upper Shelves, bronzes and models of costumes from Java. Middle Shelves, ancient bronze figures from Java. Lower Shelves, figures in stone, wood, etc., from Java. The objects in these two cases are chiefly from the Raffles Collection.

Cases 25-28. NORTH WEST COAST OF AMERICA.—Implements, weapons, dresses, and various utensils of the Ahts and other tribes inhabiting the sea coast at Vancouver's Island, Nootka Sound, etc.

Cases 29-30. NORTH AMERICA AND WEST INDIES.—Upper Shelf, baskets, snow shoes, and utensils of the North American Indians. Middle Shelf, bows and arrows from California; ancient stone implements, dug up in various parts of North America. Lower Shelf, Carib axes, gourds, and relics of early Spanish occupation; all from the West Indies.

Cases 31-37. MEXICO.—Cases 31, 32. Upper Shelf, terracotta figures. Middle Shelves, alabaster vases from the Island of Sacrificios; jade figures, including one of unusually large size; wooden drum (*teponastl*), carved with numerous figures; arrow-heads, cores, and flakes of obsidian. Lower Shelf, terracotta vases, and stone implements. Cases 33, 34. Upper Shelves, painted vases from Sacrificios, chiefly tripods. Middle Shelves, terracotta figures, probably household gods. Lower Shelf, pottery from Nicaragua, collected by F. Boyle, esq., and J. G. Jebb, esq. Case 35. Upper Shelf, a large vase from Sacrificios, restored and painted. Middle Shelf, large terracotta vases. Lower Shelf, sepulchral vases from Nicaragua. Cases 36, 37, terracotta vases, chiefly from Sacrificios, collected by Captain Evan Nepean.

Cases 38-40. ANCIENT PERU, ETC.—Upper Shelves, black pottery, chiefly from Arica. Middle Shelves, painted pottery from various

parts of Peru. Lower Shelves, pottery and stone implements from tombs at Chiriqui, New Granada.

Cases 41-44. SOUTH AMERICA.—Upper Shelf, bows and arrows, and baskets from the Amazons and Guiana. Middle Shelf, various objects from Para, war-axes from the Rio Tocantins, feather ornaments from the Amazons; clubs, feather head dresses, pottery, etc., from Guiana. Lower Shelf (Cases 41, 42), ancient pottery and terracotta figures from New Granada and Ecuador; (Cases 43, 44), bows and arrows, dresses, and other objects from Patagonia and Tierra del Fuego.

Cases 45-48. NEW ZEALAND.—Upper Shelf, kite, spears, chiefs' staves (*hani*), and carvings in wood. Middle Shelf, series of war-clubs (*meri*) in stone, wood, and bone; adzes and chisels of jade and other stones; breast ornaments (*tikis*) of jade and human bone; fish-hooks, nose-flutes, and a number of historical relics of the New Zealanders; the latter collected and presented by Sir George Grey, K.C.B. Lower Shelf, carved wooden boxes used by the New Zealand chiefs to keep feather ornaments, model of canoe, and cloaks of chiefs.

Cases 49, 50. SAMOA AND TONGA ISLANDS.—Upper Shelf, baskets of various kinds. Middle Shelf, combs, pillows, clubs, fish-hooks, and personal ornaments. Lower Shelf, dresses, model of canoe, &c.

Cases 51-61. POLYNESIA.—Cases 51, 52. Upper Shelf, elaborately-carved paddles from High Island, and head-dresses. Middle Shelf, stone adzes in carved wooden handles, from Mangaia (Hervey Group), fish-hooks, and shell trumpets. Lower Shelf, dresses and mats. Cases 53, 54. Upper Shelf, gorget from Tahiti, stone pounders for breadfruit. Middle Shelf, axes of stone, set in wooden handles, idols, etc. Lower Shelf, specimens of cloth (*tapa*) made from the inner bark of the *Broussonetia papyrifera* and other trees. Cases 55-57. Feather dresses and idols from the Sandwich Islands; dress of a mourner from Tahiti; suit of armour, made of cocoa-nut fibre, from the Kingsmill Islands. Cases 58, 59. Upper Shelf, idols and vessels of wood from the Sandwich Islands. Middle Shelf, dancing buskins, stones for a game (*maka*), and ornaments; chiefly from the Sandwich Islands. Lower Shelf, tapa cloth, and beaters used in making it. Cases 60, 61. Fans from the Marquesas, and weapons, set with sharks' teeth, from the Kingsmill Islands. Middle Shelf, ornaments from the Marquesas; inlaid objects from the Pelew Islands; wooden figures and obsidian tools from Easter Island. Lower Shelf, mats and dresses.

Cases 62-71. MELANESIA.—Upper Shelf, bows and arrows from the New Hebrides and Fiji Islands, and pottery from the latter. Middle Shelf, clubs, pottery, and a head-rest from the Fiji Islands. Lower Shelf, tapa cloth, grass dresses and wooden vessels from the Fiji Islands. Cases 64, 65. Upper Shelf, bows and arrows and wooden vessel from the Salomon Islands. Middle Shelf, implements of jade, combs, clubs, and ornaments from New Caledonia. Lower Shelf, drums from New Guinea. Cases 66-71. Collections from New Guinea and Darnley Island, many of them obtained by Capt. Owen Stanley during the voyage of H. M. S. *Rattlesnake*. Upper Shelf,

Cases 11, 12. Shields, mirrors, etc., in bronze, from China. Case 13. Chinese bow and arrows, lantern, Japanese sword, etc. Middle Shelf, swords, bronzes, and sculpture from Japan. Lower Shelf, honorary tablet from China. Cases 12, 13. Upper Shelf, shields and helmets from the island of Nias, New Guinea. Middle Shelf, Collection: shield and dress from China. Middle Shelf, musical instruments.

Cases 14, 15. Upper Shelf, alabaster from India. Middle Shelf, alabaster from India, chiefly Hindoo. Lower Shelf, idols and statues and shields from India. Cases 16, 17. Upper Shelf, dress from Sikkim; bronze castings, etc. Middle Shelf, ancient documents engraved on bronze. Lower Shelf, terracotta heads in terracotta from Persia. Cases 18, 19. Lower Shelves, musical instruments from the Collection of Sir Stamford Raffles. Cases 18-20. Upper Shelf, masks and puppets from Java; Raffles Collection. Middle Shelf, weapons, and ornaments of various kind from Java. Lower Shelf, a continuation of the series of Javanese puppets from the Raffles Collection. Cases 21, 22. Upper Shelf, costumes and models of costumes from Java. Middle Shelf, figures from Java. Lower Shelves, figures from Java. The objects in these two cases are from the Raffles Collection.

Cases 23, 24. NORTH WEST COAST OF AMERICA.—Implement of the Ahits and other tribes, and various utensils of the Ahits and other tribes, collected at Vancouver's Island, Nootka Sound, etc.

Cases 25, 26. NORTH AMERICA AND WEST INDIES.—Upper Shelf, implements and utensils of the North American Indian tribes. Middle Shelf, arrows from California; ancient stone implements from various parts of North America. Lower Shelf, relics of early Spanish occupation; all from the Raffles Collection.

Cases 27, 28. MEXICO.—Cases 31, 32. Upper Shelf, terracotta vases. Middle Shelves, alabaster vases from the Island of Sacrificios. Lower Shelf, figures, including one of unusually large size; wooden figures carved with numerous figures; arrow-heads, core of a stone arrow-head. Lower Shelf, terracotta vases, and stone implements.

Cases 33, 34. Upper Shelves, painted vases from Sacrificios. Middle Shelves, terracotta figures, probably household gods. Lower Shelf, pottery from Nicaragua, collected by F. Boyle, Esq., G. de B. Esq., Case 35. Upper Shelf, a large vase from Nicaragua, painted and painted. Middle Shelf, large terracotta vases. Lower Shelf, sepulchral vases from Nicaragua. Cases 36, 37. Upper Shelves, chiefly from Sacrificios, collected by Captain Napier.

Cases 38, 39. ANCIENT PERU, ETC.—Upper Shelf, objects from Africa. Middle Shelves, painted vases, etc.



parts of Peru. Lower Shelves, pottery and stone implements from tombs at Chiriqui, New Granada.

Cases 41-44. SOUTH AMERICA.—Upper Shelf, bows and arrows, and baskets from the Amazons and Guiana. Middle Shelf, various objects from Para, war-axes from the Rio Tocantins, feather ornaments from the Amazons; clubs, feather head dresses, pottery, etc., from Guiana. Lower Shelf (Cases 41, 42), ancient pottery and terracotta figures from New Granada and Ecuador; (Cases 43, 44), bows and arrows, dresses, and other objects from Patagonia and Tierra del Fuego.

Cases 45-48. NEW ZEALAND.—Upper Shelf, kite, spears, chiefs' staves (*hani*), and carvings in wood. Middle Shelf, series of war-clubs (*meri*) in stone, wood, and bone; adzes and chisels of jade and other stones; breast ornaments (*tikis*) of jade and human bone; fish-hooks, nose-flutes, and a number of historical relics of the New Zealanders; the latter collected and presented by Sir George Grey, K.C.B. Lower Shelf, carved wooden boxes used by the New Zealand chiefs to keep feather ornaments, model of canoe, and cloaks of chiefs.

Cases 49, 50. SAMOA AND TONGA ISLANDS.—Upper Shelf, baskets of various kinds. Middle Shelf, combs, pillows, clubs, fish-hooks, and personal ornaments. Lower Shelf, dresses, model of canoe, &c.

Cases 51-61. POLYNESIA.—Cases 51, 52. Upper Shelf, elaborately-carved paddles from High Island, and head-dresses. Middle Shelf, stone adzes in carved wooden handles, from Mangaia (Hervey Group), fish-hooks, and shell trumpets. Lower Shelf, dresses and mats. Cases 53, 54. Upper Shelf, gorget from Tahiti, stone pounders for breadfruit. Middle Shelf, axes of stone, set in wooden handles, idols, etc. Lower Shelf, specimens of cloth (*tapa*) made from the inner bark of the *Broussonetia papyrifera* and other trees. Cases 55-57. Feather dresses and idols from the Sandwich Islands; dress of a mourner from Tahiti; suit of armour, made of cocoa-nut fibre, from the Kingmill Islands. Cases 58, 59. Upper Shelf, idols and vessels of wood from the Sandwich Islands. Middle Shelf, dancing buskins, stones for a game (*maka*), and ornaments; chiefly from the Sandwich Islands. Lower Shelf, tapa cloth, and beaters used in making it. Cases 60, 61. Fans from the Marquesas, and weapons, set with sharks' teeth, from the Kingmill Islands. Middle Shelf, ornaments from the Marquesas. Inlaid objects from the Pelew Islands; wooden figures and wooden tools from Easter Island. Lower Shelf, mats and dresses.

Cases 62-71. MELANESIA.—Upper Shelf, bows and arrows from the New Hebrides and Fiji Islands, and pottery from the New Hebrides. Middle Shelf, clubs, pottery, and a grass dress from the New Hebrides. Lower Shelf, tapa cloth, grass dresses, and a wooden vessel from the New Hebrides. Cases 64, 65. Upper Shelf, wooden vessel from the New Hebrides. Middle Shelf, adze of jade, combs, clubs, and other objects from the New Hebrides. Lower Shelf, drums from the New Hebrides.

China. Lower Shelf, bells, mirrors, etc., in bronze, from China; Cases 10, 11. Upper Shelf, Chinese bow and arrows, lantern, Japanese travelling cases. Middle Shelf, swords, bronzes, and sculptured buttons in ivory, all from Japan. Lower Shelf, honorary tablets, porcelain, and shoes, chiefly from China. Cases 12, 13. Upper Shelves, idols, and two singular helmets from the island of Nias, near Sumatra, from Sir Stamford Raffles' Collection; shield and dress from Borneo. Lower Shelf, Chinese musical instruments.

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Cases 38-40. ANCIENT PERU, ETC.—Upper Shelves, black pottery, chiefly from Arica. Middle Shelves, painted pottery from various

parts of Peru. Lower Shelves, pottery and stone implements from combs at Chiriqui, New Granada.

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Cases 49, 50. SAMOA AND TONGA ISLANDS.—Upper Shelf, baskets of various kinds. Middle Shelf, combs, pillows, clubs, fish-hooks, and personal ornaments. Lower Shelf, dresses, model of canoe, &c.

Cases 51-61. POLYNESIA.—Cases 51, 52. Upper Shelf, elaborately-carved paddles from High Island, and head-dresses. Middle Shelf, one adze in carved wooden handles, from Mangaia (Hervey Group), fish-hooks, and shell trumpets. Lower Shelf, dresses and mats. Cases 53, 54. Upper Shelf, gorget from Tahiti, stone pounders for breadfruit. Middle Shelf, axes of stone, set in wooden handles, idols, &c. Lower Shelf, specimens of cloth (*tapa*) made from the inner bark of the *Broussonetia papyrifera* and other trees. Cases 55-57. Feather dresses and idols from the Sandwich Islands; dress of a mourner from Tahiti; suit of armour, made of cocoa-nut fibre, from the Kingsmill Islands. Cases 58, 59. Upper Shelf, idols and vessels of wood from the Sandwich Islands. Middle Shelf, dancing buskins, stones for a game (*maka*), and ornaments; chiefly from the Sandwich Islands. Lower Shelf, tapa cloth, and beaters used in making it. Cases 60, 61. Spears from the Marquesas, and weapons, set with sharks' teeth, from the Kingsmill Islands. Middle Shelf, ornaments from the Marquesas; laid objects from the Pelew Islands; wooden figures and obsidian idols from Easter Island. Lower Shelf, mats and dresses.

Cases 62-71. MELANESIA.—Upper Shelf, bows and arrows from the New Hebrides and Fiji Islands, and pottery from the latter. Middle Shelf, clubs, pottery, and a head-rest from the Fiji Islands. Lower Shelf, tapa cloth, grass dresses and wooden vessels from the Fiji Islands. Cases 64, 65. Upper Shelf, bows and arrows and wooden vessel from the Salomon Islands. Middle Shelf, implements of jade, combs, clubs, and ornaments from New Caledonia. Lower Shelf, drums from New Guinea. Cases 66-71. Collections from New Guinea and Darnley Island, many of them obtained by Capt. Owen Stanley during the voyage of H. M. S. *Rattlesnake*. Upper Shelf,

spears from New Guinea and Australia, and baskets. Middle Shelf, shield, axes and adzes of stone and shell, head-rests, model of boat, personal ornaments, wigs, and masks. Lower shelf, bows and arrows, fishing apparatus, and portions of carved canoes.

Cases 72-74. AUSTRALIA.—Upper Shelf, boomerangs, clubs, and shields. Middle Shelf, throwing-sticks, shields, hatchets of stone set in gum, and personal ornaments. Lower Shelf, grass dresses and bows and arrows from the Islands in Torres Straits.

An extensive collection of Prehistoric Antiquities and Ethnography, formed by the late Henry Christy, Esq., was presented to the Museum in 1866, and the Ethnographical portion is temporarily deposited at 103, Victoria Street, Westminster. It may be visited on Fridays from 10 to 4 o'clock, by tickets, issued in the Hall of the British Museum. The Prehistoric section has been removed to the British Museum, but cannot at present be exhibited.

PREHISTORIC ROOM.

This Room has been newly built, and is intended to receive Prehistoric antiquities, including a portion of the Christy Collection.

As, however, it has been found difficult to arrange the collections in question until the wall-cases are completed, which cannot be done before the removal of the Zoological Department, it has been thought better to postpone the arrangement of the Prehistoric collections for the present, and temporarily to display in the Room two recent acquisitions of importance, the Meyrick and Henderson Collections, which could not be incorporated in the general collections without considerable displacement and overcrowding.

MEYRICK COLLECTION.

This Collection was presented by Major-General Augustus Meyrick in 1878, and comprises the remainder of the famous Meyrick Collection, formed by the late Sir Samuel Meyrick at Goodrich Court. A large portion of the collection, including the whole of the European armour, has been disposed of, but

among the specimens which remained in the possession of General Meyrick, and which he has now given to the Museum, may be found many objects of interest. The Egyptian, Greek, and Roman antiquities, which were included in the gift, have been transferred to the Departments to which they belong. Some valuable playing cards have passed into the Print Room. The collection occupies the wall-cases 1-18 on the West side of the Room, as well as part of table-case A.

Cases 1, 2. CARVINGS in various materials. An Italian casket of the 14th century, with the history of Susanna, carved in bone, and other specimens of the same work. A curious satirical bas-relief in ivory, relating to Colonel Charteris. Three draughtboards. On the upper shelf the embroidery of a cushion made for Hereford in 1604, and a piece of tapestry with the head of Our Lord.

Cases 3, 4. METAL WORK.—Two brass dishes of North-German work, an oriental cistern, various figures, &c. On the upper shelf the front of an Italian *casone*, painted and gilt.

Cases 5-14. ORIENTAL ARMS AND ARMOUR, including most of the Asiatic specimens engraved in Skelton's "Ancient Armour from Goodrich Court." In Case 8 is a sword which belonged to Tippoo Sahib, with a tiger on the blade inlaid with gold.

Cases 15-16. ETHNOGRAPHICAL SPECIMENS, mostly engraved in Skelton's work.

Table Case A. The specimens from the Meyrick Collection occupy the half this case. On one side are enamels of various kinds, including four dishes or basins of Limoges work of the 13th century, used for washing hands at meals; two crozier heads; a fine frame, probably painted by Leonard Limousin, about 1540, and other specimens. On the other side are miscellaneous objects, among which a casket said to have belonged to Margaret Tudor, Queen of Scotland; an astrolabe of King Henry VIII.; the coffin plate of Mary of Modena, Queen of James II.; Scottish thumbscrews given to Sir Samuel Meyrick by Sir Walter Scott.

HENDERSON COLLECTION.

This collection forms part of the very valuable bequests to the nation made by the late John Henderson, Esq., F.S.A., who died on the 20th November, 1878. The remainder consists of a series of choice drawings bequeathed to the Museum and preserved in the Department of Prints and Drawings, and of drawings and pictures bequeathed to the National Gallery.

The collection is placed in wall-cases, Nos. 33-50, and in

four table-cases. The contents of the cases are indicated by general labels.

The ORIENTAL ARMS, in two Table Cases G & H, and wall-cases Nos. 33, 34, are remarkable for their costly and ornate character. Among them may be noticed a very fine series of daggers inlaid with gold, and with handles of jade and other precious materials. Helmets, shields, and arm-pieces of Persian work, among which may be remarked the helmet and arm-piece of Shah Abbas, dated 1625-26, and a very fine arm-piece of the 14th century, made for a sultan.

The ORIENTAL METAL WORK occupies a portion of Table Case L, and wall-cases Nos. 35-37. It includes specimens ranging in date from the 13th to the 16th centuries, some produced in Mesopotamia, others in Syria and Egypt, others by Oriental workmen in Venice. Some fine engraved dishes are of Venetian origin, and the skill of the Persians in working and inlaying is fully illustrated.

In the same table-case are the snuffers of Cardinal Bainbridge, ambassador from Henry VIII. to the pope, who died at Rome in 1514, and some fine specimens of Russian silver work and enamels.

PERSIAN POTTERY may be found in wall-cases Nos. 38, 39. The older specimens are wall tiles of the 13th and 14th centuries, taken from ancient buildings; the others are vases in a kind of porcelain or in silicious pottery, chiefly decorated in blue, and frequently enriched with metallic lustres. There are among them some beautiful bowls with ornaments pierced and filled in with glaze, which were known in the last century under the name of Gombroon ware.

DAMASCUS AND RHODIAN POTTERY.—Wall-cases Nos. 40-43. These cognate wares are represented by an unrivalled series. The Damascus ware is remarkable for the beauty of its designs, the richness of the blue, and the presence of a peculiar lilac. The Rhodian ware has bold floral decoration, portions of which are coloured red and slightly in relief. This ware was probably made in the 16th century, as specimens exist in old English mountings of that date. There are likewise a few examples of the later pottery made in Anatolia.

In Table Case K, and in wall-cases Nos. 44-46, are numerous specimens of ITALIAN MAJOLICA, among them several plates by Maestro Giorgio Andreoli of Gubbio, a large plate by Niccola da Urbino, and other remarkable examples, among which may be noticed the Death of the Virgin, after Martin Schoen, the subject of Mucius Scaevola, and the Saviour in the tomb, of Faenza ware.

SPANISH AND SICILIAN MAJOLICA.—Wall-cases Nos. 47, 48. These are chiefly decorated in metallic lustre, from the golden hue of the earlier specimens to the coppery tint of the later. The art of making these wares was probably introduced into Spain with the Arabs, and it will be seen that there is some analogy between these productions and those of Persia.

GLASS.—Wall-cases 49-50. Besides some of the variegated bottles, which are believed to be Phœnician, there is a collection of specimens of the Roman period, chiefly found in Cyprus, and remarkable for

their iridescence, exhibiting every hue of the rainbow. There are likewise specimens of Venetian, German, Oriental, and Chinese work; some of them remarkable for the elegance of their forms or the richness of their colour.

The remainder of this room is occupied by various objects, partly from the Christy Collection, partly from the General Collection of the Museum.

Wall Cases 17, 18, and part of Table Case B. Oriental arms, forming part of the Christy Collection.

The remainder of Table-Case B contains a series of Javanese kris, from the collection of Sir Stamford Raffles.

Wall Cases 19, 20. Japanese armour and arms, masks, &c., presented by A. W. Franks, Esq.

Wall Cases 31, 32. Objects from Abyssinia, chiefly obtained during the Abyssinian war.

In part of Table Case A, are English enamels, and knives, spoons, and other such objects, from the general collection. Among the former is an enamelled plate with the arms of the Protector Somerset, 1537, and a garter plate of the Marquess of Northampton, brother to Queen Katherine Parr, torn from his stall at Windsor when he was attainted in 1553.

Table Case C. Enamels from the general collection. German enamels of the 12th and 13th centuries. French cloisonné enamels made at Limoges during the same period. A few Italian painted enamels. Others painted at Limoges during the 16th and 17th centuries.

Table Case D. Quadrants, astrolabes, dials and watches. Among them an English quadrant dated 1399, with badge of Richard II.; another made for Edward VI., dated 1551; astrolabe of Henry Prince of Wales; dial of Robert Devereux, Earl of Essex, 1593. The watches were chiefly bequeathed by Lady Fellows in 1874. Among them is a watch said to have belonged to John Milton, and another of Oliver Cromwell.

Table Case E. Various objects relating to games. Chessmen, including a number of the 12th century, found in the Island of Lewis, Hebrides; a set of chessmen which belonged to Welid Selasse, ras of Tigré, Abyssinia. Draughtsmen, some carved in ivory and wood; others stamped in Germany during the 17th century with historical or emblematical devices. Some of the latter are from the Meyrick Collection; others bequeathed by Sir Walter C. Trevelyan. A draughtboard of ebony, inlaid with ivory.

Over the Cases have been temporarily placed a series of copies from the paintings in the caves at Ajunta, in the Bombay Presidency of India. These have been transferred from the India Museum.

AUGUSTUS W. FRANKS.

DEPARTMENT OF ZOOLOGY.

THE collection of specimens selected for exhibition, from the existing classes of Animals, is contained in three Galleries; and, for the convenience of exhibition, is arranged in two series. The BEASTS, BIRDS, REPTILES, and FISHES, are exhibited in the Wall Cases. The hard parts of the Molluscos, Radiated, and Annulose Animals, (as SHELLS, CORALS, SEA-EGGS, STARFISH, CRUSTACEA, and INSECTS,) and the EGGS of BIRDS, are arranged in the Table Cases of the several Rooms.*

The names and numbers of the Rooms are placed over the doorways in each apartment, and the numbers of the cases over the glass frames.

The specimens are labelled with the scientific name, the English name when they have one, the country whence they come, and, when they have been presented, with the name of the donor.

The General Collection of MAMMALS, or Beasts which suckle their young, is arranged in three Rooms, the Hoofed Beasts (*Ungulata*) being contained in the CENTRAL SALOON and SOUTHERN ZOOLOGICAL GALLERY, and the Beasts with claws (*Unguiculata*) in the MAMMAL SALOON.

1. THE CENTRAL SALOON.

In the WALL CASES of this *Saloon* are exhibited the specimens of the Antelopes, Goats, and Sheep. The Cases between the doorway contain on one side the Bats, or *Chiroptera*, on the other *Insectivora* and dwarf Antelopes. Some of the larger Mammalia are placed on the floor, such as the Giraffes or Camelopards of Tropical Africa; the Morse or Walrus from the Arctic Ocean; the Indian Rhinoceros, with a single horn on the nose, and with its thick hide in deep folds; different species of the African Rhinoceros, all of which have two horns and a smooth hide, without any folds; several specimens of the Hippopotamus in different stages of growth; the

* For a more detailed and scientific explanation of the Zoological Collection there is published a series of Catalogues, which may be purchased in the Principal Librarian's Office at the Museum, or at any Bookseller's. A List of the Catalogues, with the prices, is at the end of this Guide.

Indian Elephant,* which is easily tamed and, when domesticated, one of the most useful animals in its native country; a young specimen of the African Elephant, a species distinguished by its enormous ears; at ancient times tamed like the Indian species, it is now mercilessly killed down on account of the great value of its tusks.—In two large cases are shown stuffed specimens and skeletons of those Apes or Monkeys which, on the whole, are most like man, and therefore are called “Anthropoid Apes;” however, it will be perceived that their similarity to man is much greater during their early youth than at an advanced age. To this group of Monkeys belong the Gorilla and Chimpanzee, inhabitants of the forests of Western and Central Africa; and the two kinds of Orang from Borneo and Sumatra. These animals live chiefly on fruits, but possess an extraordinary strength, which they well know how to use when attacked.

Over the Cases containing the Antelopes and Bats are placed the skins of the different species of Oxen, the largest of which are those of the American Arnee, or Great Indian Buffalo.

Cases 1–6, 8, 19 and 20. The Antelopes are beasts with hollow horns, chewing the cud; they are chiefly of a sandy colour, and are well fitted to inhabit extensive plains with tracts of desert; a few species live among rocks, where they are as sure-footed as the goat. They are most abundant in Africa, especially in the southern districts. A few are found in India. Among the more interesting species may be pointed out the Water-buck, and Sable Antelope; the Kudu, the Blessbok, Hartbeest, and Sassebok of South Africa; the Spring-bok, so often referred to by Eastern poets; the Spring-bok, so called from its springing bounds, during each of which the white fur of its back opens out like a sheet; the Gnu, which at first sight is a compound of Horse, Buffalo, and Antelope; the Sasing, or Spring-bok Antelope, with its curious cheek-pores; the Wood Antelopes, with their short horns often concealed amongst a brush of hairs; the Sambar of India, with four little horns. North America and Europe each have a single species, viz., the Prong-buck of the United States (Case 12), and the Chamois which frequents the Alps (Case 6). None of these hollow-horned animals shed their horns, except the Prong-buck, in which, periodically, a new pair of horns, covered with hairs, is formed below and within the old one.

Over the different kinds of Wild Sheep (Cases 9 to 11; 17 and 18) from the mountains of Asia, North America, and North Africa: one of the most remarkable is the Bearded Sheep, or Aoudad of Morocco, which derives its enormous strength in its neck and horns; these are of great size in the gigantic Argali of Northern Asia, and in the Wild Sheep of

At the top of the staircase, close to the entrance into this saloon, there are exhibited two skulls of the Indian Elephant: one of an adult animal, with fully developed tusks; the other of a younger individual, about eighteen years old, showing the succession of the grinding teeth. In the Elephant, only one grinding tooth at a time is in use on each side of each jaw. Whilst this is grinding out, another grinder is gradually formed behind the old tooth, to take its place when it is shed. The number of the teeth thus successively developed amounts to six.

Central Asia (*Ovis poli*), which was discovered by the Venetian traveller, Marco Polo, in the thirteenth century, on the Great Pamir mountains, at an altitude of 16,000 feet. The largest pair of horns exhibited, measures 56 inches in a straight line from tip to tip.

The various kinds of Ibex and Wild Goats of Siberia, India, Asia Minor, and Europe, and some of their domestic varieties (Cases 7 and 12 to 16); the Cashmere and Angora Goats, celebrated for the delicate wool growing among their hair, and manufactured into the finest shawls.

The Giraffes are fitted, by their long legs and neck, and extensible lips and tongue, to browse on the twigs of high trees; while the Antelopes, Goats, and Sheep, with their short neck and blunt lips, browse chiefly on low shrubs, or graze.

The Bats, which have the skin extended between the fingers of their fore-limbs, fly about in the dusk and at night; they feed chiefly upon insects; some of the larger species, often called *Fox-bats*, or *Flying Foxes*, have blunt grinding teeth, and eat fruit only. They are found in Africa, in the islands of the Indian Archipelago and the Pacific, and in Australia, most of them living in large flocks. The *Horse-shoe Bats* and *Leaf-nosed Bats* have very peculiar physiognomies, from the complicated folds of the skin on the snout and round the nostrils. Though the Bats are generally sombre-coloured, yet a few have brilliantly-coloured furs, such as the little orange Port Essington Bat, and some of the Fox-bats. The Blood-sucking Bats (*Desmodus*) are confined to South America; they have a long tongue, and a deep notch in the lower lip. They attack animals and sometimes even men while sleeping, fanning the victims with their wings. They are of small size, but the wounds which they inflict often continue to bleed after the Bats are satiated, and do not readily heal.

Next to the Bats are placed the Insectivora, such as the Moles, with their shovel-like fore-feet, which they use for digging; the Golden Moles of South Africa, with iridescent fur; the Tenrecs of Madagascar and the Mauritius, which sleep during the intense heats of summer; the Hedgehogs; the *Ptilocercus* of Borneo, with long feathered tail; the *Tupaia* of Java; the long-nosed Elephant-shrews of Africa; the little sharp-nosed Shrews which live on insects and worms; the *Gymnura* of Malacca, the largest of the group of Insectivores.

2. THE SOUTHERN ZOOLOGICAL GALLERY.

In the WALL CASES of this Gallery is exhibited the continuation of the collection of the Hoofed Quadrupeds, as the Oxen, Elands, Deer, Camels, Llamas, Horses, and the various species of Swine. Here also are placed the species of Armadillo and Manis, remarkable for the length and strength of their claws. On the top of the Wall Cases are the horns of various species of Antelopes, Goats, and Sheep. The four corners of the floor are occupied by specimens of the Wild Cattle and Buffaloes of Europe, Africa and Asia; by the Eland, the largest kind of Antelope acclimatized in England and Ireland; by the Elk,

the most bulky species of Deer, inhabiting North America and some districts of North Eastern Europe.

In the centre of this Gallery has been placed a magnificent specimen of the Basking Shark (*Selache maxima*), captured on March 2nd, 1875, near Shanklin, in the Isle of Wight. It measures 28 feet in length, and 13 feet in its greatest circumference. This Shark is an inhabitant of the Northern parts of the Atlantic Ocean, and approaches annually the West Coast of Ireland, rarely straying to the coasts of England and Scotland. It is of a harmless disposition, its food consisting of small fishes and other marine animals swimming in shoals. On the West Coast of Ireland it is chased for the sake of the oil which is extracted from the liver, one fish yielding from a ton to a ton and a half. However, its capture is attended with great danger, as one blow from its enormously strong tail is sufficient to stove in the sides of a large boat.

Cases 1 and 2, 31 and 32. The Llamas, used as beasts of burden in the Andes of South America, one species furnishing an excellent wool. The wild species are brown, while the domesticated kinds are black, white, or brown, and often variegated. The Camel and Dromedary, organized for traversing the sandy deserts and arid steppes of Africa and Asia. Their power of endurance during long journeys is due chiefly to the complicated structure of their capacious stomach, in which the water can be retained, as in a reservoir, for more than a week. Their hump, which normally consists of a firm and solid mass of fat, likewise serves as a store of nutriment which, during the periods of scarcity of food, is gradually absorbed, and replenished when the animals return to their pasturage.

Cases 3 to 16. Oxen. Among them may be specified the Lithuanian Bison, or Aurochs, which in ancient times inhabited the European forests, but is now nearly extinct, a few only having been preserved by the care of the Russian Emperors; the American Bison, or "Buffalo," which still wanders in gradually diminishing herds over the prairies of North America; the Yak of Central Asia, which has been domesticated and is used as a beast of burden; and the curious Nepalese Budorcas.

Of the Musk Ox (*Ovibos moschatus*) or rather Musk Sheep, several specimens obtained during the Arctic Expeditions are exhibited. One of them, a bull about four years old, was killed during the last Arctic Expedition on the shores of Grinnell Land, in lat. 82° 27', within a mile of the winter quarters of H.M.S. *Alert* (6th of July, 1876). This animal inhabits the polar regions of the Western Hemisphere, between the 60th and 88rd parallels of latitude, and is found in herds of from ten to thirty. It is surprising that so large an animal should be able to subsist during the long Arctic winter on the scanty vegetation of those regions. When fat, his flesh is well flavoured, but lean animals smell strongly of musk. Notwithstanding the shortness of its legs, the Musk Ox runs fast and climbs rocks and precipices with as great ease as a Wild Sheep, to which it is more nearly allied than to the Ox Tribe.

The continuation of the series of Antelopes, such as the Bontebok; the fine striped Strepsiceros, with spiral horns; the Nylghau, often called the Horned Horse of India; and the Anoa of Celebes.

In these Cases are also contained some others of the Thick-skinned Beasts, as Baird's Tapir of Central America; the African Swine, with warts on the head, and formidable tusks; the Babyrussa, with recurved horn-like tusks; the South American Peccaries, with a gland on their back, emitting a foetid odour. All these animals have muscular and callous noses, which fit them well for grubbing in the ground. The curious Hyrax, one of the species of which is the Coney of Scripture: in its internal structure it resembles a diminutive Rhinoceros. The Shielded Beasts, as the Manis, or Scaly Ant-eaters of India and Africa, with very long claws, which are turned in when they walk; the burrowing Armadilloes of South America, which, when danger threatens, can roll themselves into a ball, covered with jointed mail, whence they have derived their name. The Aard Vark, or Ground Pig of South Africa, which burrows in ant-hills. The Ant-eaters of South America, which are covered with hair, and have a very long worm-like tongue, which they exert into ant-hills, and, when covered with ants, draw into their mouths. The Sloths of South America, peculiarly organized for a forest life, living entirely on trees, and crawling along the under side of the branches.* The Porcupine Ant-eater, or Echidna of Australia, and the Duck-billed Platypus of the same country, called Water Mole by the colonists, as it burrows in the banks of streams, and is a good swimmer.

Cases 17-30 contain the Deer, Musks, and Horses. In the Deer the horns, which, except in the Reindeer, are confined to the males, are solid and annually shed and reproduced. The Stag and Fallow Deer of Europe, the large Wapiti of North America, the Reindeer and Elk of Northern Europe and America, the Rusa and spotted Axis of India, and the Brazilian Coassus. The Musks, with their peculiar fur and musk bag, are horri- less, and have large canine teeth.

The Horse tribe with solid hoofs, such as the Quagga, and the finely-banded Zebras of South Africa; the wild Asses of Asia.

3. MAMMALIA SALOON.

In the WALL CASES of this SALOON are arranged the specimens of Four-handed, Rapacious, Glirine, and Pouched Beasts, and over the Cases are the different kinds of Seals, Manatees, and Porpoises; and arranged in Table Cases is a series of Corals.

In the central eastern division of this Saloon, suspended from the roof, is the skeleton of a Whale from New Zealand (*Balæna australis*), a species as important to commerce as the Right Whale of the Northern Hemisphere; it is a young individual, not quite half grown. Further, a skeleton of the Bottle-nosed Dolphin (*Delphinus tursio*), of which a large shoal was taken near Holyhead in 1866; of the

* These are temporarily placed in the case at the top of wall-cases 12 to 17 in the Mammalia Saloon.

Narwhal (*Monodon monoceros*), one of the most singular animals of the whale-tribe, distinguished by a long spirally-twisted tusk, which projects from the snout in the line of the animal's body. This tusk is developed on one side of the snout only (the left), very rarely on both sides. In the adult male it reaches a length of six or eight feet, but is seldom developed in the female; hence it is probable, that its use is the same as that of the antlers in the stag. The ivory of the tusk commands a high price in the market, and was still more valued in former times, when it was believed to be the horn of the Unicorn. The Narwhal is an inhabitant of the Arctic Seas, and rarely strays to more temperate regions.

Cases 1-20. The Primates or Four-handed Beasts, exclusively natives of the warmer parts of the globe, and particularly organized for a life among trees. They are also called *Quadrumanæ*; their four extremities having, in most cases, a thumb opposed to the other toes, so that they are able to lay hold, as it were, with four hands.

Cases 1-13^a. The Monkeys of the Old World are chiefly distinguished by the very narrow division between their nostrils. The Gorilla, Chimpanzee, and Orangs have been mentioned above. The Gibbons are distinguished by their long fore-arms. The *Semnopithecæ*, *Cercopithecæ*, and *Colobæ* of the Old World are Monkeys with long tails; one of the most remarkable is the Proboscis Monkey of Borneo, with its singular long nose; here also may be noticed the *Entellus*, or Sacred Monkey of the Hindoos, which is religiously preserved about their sacred enclosures; the Douc, with its finely-contrasted colours; and the *Colobæ*, so called from their fore-hands wanting the thumb; of these the most handsome is the Abyssinian *Guereza*, with long white hairs flowing over its sides and with the white tail contrasting strongly with the deep black fur. The skin of this Monkey is used to ornament the shields of the Abyssinian Chiefs. The Barbary Ape has been introduced on the rock of Gibraltar, and is the only Monkey found in Europe. The Black Wandaroo, with its grey wig, is a conspicuous species found in Ceylon and Southern India.

The Baboons have elongated muzzles, somewhat like dogs, hence their names of *Cynocephali* or Dog-heads. They are natives of Africa; the most conspicuous are the Chacma, Anubis, the Tartarin, frequently represented on the Egyptian monuments, and the Mandrill or Ribbosed Baboon, from West Africa.

Cases 13^b-18 contain the American Monkeys, distinguished by the broad space between their nostrils. The tails of many are prehensile, and can be used like a fifth hand. The Spider Monkeys have very long legs, and want the thumb of the fore-hand. The Howlers are so called from the loud cries which they utter at night. This howling sound is produced in a large, peculiar bony chamber, connected with the larynx, and giving a goitred appearance to their throat. Some of these Monkeys have their bodies covered with long hair, whilst others are distinguished by a very bushy beard. The Quistiti Marmosets and little Silky Lion Monkey are noticeable for

their delicate beauty; the Douroucouli, with its large eyes and L-like aspect, is strictly nocturnal.

Cases 19 and 20 contain the Lemurs and Loris. They are found in Africa and India, and take entirely the place of Monkeys in Madagascar; they are handsome soft-furred animals with volute tails. They live in trees, and feed on birds, insects and fruits. Some of the finest and most remarkable species are exhibited in separate cases in the Eastern Zoological Gallery. The Loris are East Indian animals, with large eyes; they sleep all day, and are very active at night. The Flying Lemurs have the fore and hind legs connected by an expanded skin, which acts as a parachute supporting them when leaping from branch to branch. They live in trees in the Indian Archipelago, and suspend themselves by their arms to the branches, back downwards, thus forming a kind of hammock in which they nurse their young.

Cases 21-51 contain the Carnivorous Quadrupeds, distinguished by the sharpness and trenchant form of some of their molars, the tubercles projecting from others, and the large size of the canine teeth. They are particularly organized to feed on flesh, and many of them catch and kill their prey. The Cats, or Feline Animals, with retractile claws; the Lion of Africa and Asia; the striped Tiger of India; the spotted Leopards of Africa and Asia; the Jaguar of South America; the long-tailed Ounce or Snow-Leopard with thick fur, found in Siberia and even among the snows of the Himalayas. The sharp-eyed Lynx with tufted ears; the Cheetah, or Hunting Leopard, trained in India to bring down game, and for that purpose castrated, till an Antelope or other game is in sight, when, or when the blinders being removed, the Cheetah pursues and springs on the animal.

Cases 30 and 31. The Hyænas, called "Wolves" in Africa, feeding on carrion as well as animals killed by themselves.

Case 32. The Civets, which secrete in a pouch a peculiar substance used as perfume. The Genets, Lingsang, Bassaris, and Ichneumon prey upon the smaller quadrupeds and birds, and are fond of sucking the eggs of reptiles and birds. The Suricate is readily tamed. Cases 37-42. The Dogs which walk with the claws exposed: the Wolf hunting their prey in packs; the Jackals wandering about at night and feeding on carrion. The Foxes, with sharp muzzles and bushy tails: one species is found in the Arctic regions, and turns white in winter. The African Otocyon and Fennec, with their enormous ears. Of the Dogs, one of the most interesting is the Esquimaux Dog, indispensable to the Arctic tribes during their long journeys over the snow. Case 43. The Weasels, well adapted by their slenderness to creep into holes where they find their prey. Some of the best furs are derived from this tribe; in Siberia and North America, the Sable and Ermine are regularly trapped during the winter for their skins. Case 44. The Wolverine, a very astute and ferocious animal, said to master even the large Elk, on which it drops from an overhanging branch of a tree. The Cape Ratel, whose favourite food is honey, in getting which it has a peculiar instinct; the Badgers, living in holes which they dig in

ground; the Skunks deriving their name (*Mephitis*) from the odious smell which they emit when provoked: they are natives of America.

Case 45. The Otters, with short webbed feet and long bodies, inhabit rivers and lakes, and live on fish; the skin of the American Sea Otter is the most costly of all furs.

Cases 45-50. The Bears are named Plantigrade from walking on the soles of their feet, unlike the Dogs, which are Digitigrade, or walk on their toes. Bears are more frugivorous than carnivorous; but the Polar Bear, the tyrant of the Arctic seas, lives chiefly on seals and dead whales. The tropical Bears have generally short fur and long tongues. Most of the Bears can climb well, and balance themselves on the hind legs with ease. The American Raccoon has been called the "Washer" from its habit of dipping its food in water before eating it. Cases 51-52. The Coati, with its long snout, which is used for grubbing in the ground; the Ailurus of Nepal, one of the most brilliantly coloured of quadrupeds.

Cases 53-64. The various kinds of Marsupial Animals, characterized by the pouch in which the young are nurtured; they are only found in Australasia and America: among them may be noticed the Petauri or Flying Phalangers; the Cuscus, natives of New Guinea and the adjacent islands, with prehensile tails; the dwarf Opossum Mouse and curious-footed Tarsipes of King George's Sound. The Koala, called by the Australian colonists *the Monkey*; the Phalangers; the Kangaroos, with large tails and long hind legs, enabling them to make long flying leaps; the Rock Kangaroo, and the Tree Kangaroo. The Bettongia, one of which makes a curious nest; the tail-less burrowing Wombat; the Dasyure or Australian Devil, and the voracious Tasmanian Wolf, most destructive to the sheep of the colonist; the pretty-banded Myrmecobius. The Opossums of the New World, some of which feign death when in danger; and the little Philander, the young of which climb on their mother's back and are carried by her with their tails round that of the parent.

Case 65. The Seals, the furs of which are used in making articles of dress.

Cases 66-81 contain the Glires, or Gnawing animals, the majority of which are small-sized. Amongst the more remarkable may be indicated the Capybara of America, the largest of the group, almost as aquatic in its habits as the trowel-tailed Beaver, which is still found in North America, but very rare in Europe; the Coypu and Ondatra, whose furs are used in manufactures. Cases 70-72. The Porcupines, formidably armed with quills. Some of these live among trees and have long prehensile tails. Cases 71, 72, The Agoutis and Pacas, representing the Hares in the New World. Cases 73-75. The Hares. Case 76. The Jerboas, some of which take flying leaps; the Peruvian Chinchilla, with its delicate fur; the Dormice. Cases 77-80. The Squirrels, with their long bushy tails, chiefly living on trees; the Flying Squirrels, which can vault from tree to tree, assisted by the expansion of the skin of the sides. The Marmots, which pass the winter in a lethargic state; the Prairie-Dog; the Mole Rats and

Sand Moles burrow in the ground and feed on roots; the Pouched Rats of North America, which have large cheek pouches, wherein they store their food to carry it to their burrows.

On the tops of the Cases and suspended on the walls, are arranged specimens of Seals, of Porpoises and Dolphins, and of the Manatees of Jamaica and Western Africa: most of these mammalia live in the sea; a few in estuaries or rivers. Some of the Seals are much valued for their skins and oil. Among the Dolphin family may be noticed the curious Platanista, or long-beaked Dolphin of the Ganges (on the top of Case 79).

The GENERAL COLLECTION OF CORALS is exemplified by selections arranged in the Table Cases. Tables 1-20 contain the various kinds of Madreporas or Star Corals, as the Sea Mushroom; the Brainstone; the Clove Coral; the Millepore. On the floor is a large mass of one of the corals which forms reefs in the sea, so dangerous to ships. Tables 20-31. The Barbed Corals; the Red Coral of commerce; the Gorgonia or Sea Fans; the Sea-pens, some of which emit a bright phosphorescent light.

A large square glass-shade* in the middle passage of the room contains a series of "Barbed Corals," selected on account of the exquisite delicacy of their structure, most closely resembling the growth of various trees and shrubs.

Some of the most interesting Sponges are exhibited in upright cases at the top of the table-cases. What is preserved of these creatures, is a kind of skeleton formed by a network of siliceous filaments or spicules. The soft substance of the Sponge, which is spread over this skeleton, is generally lost; or, if preserved, shrunk into a very thin layer or bark. Case M, over Table-Case 25, contains a series of the so called "Glass-rope-coral," from Japan and the Coast of Portugal (*Hyalonema*), a Sponge which emits from its bottom part a long bundle of siliceous fibres twisted like a rope; with the aid of this rope it retains its hold in the soft mud at the bottom of the ocean, as with a root. The Japanese detach this rope from the Sponge, and manufacture spurious specimens of natural history, examples of which are also exhibited.

Case D over Table-Case 8, contains specimens of the most beautiful Sponges known at present (*Euplectella* and *Meyerina*). Their skeleton consists of a network delicate like lace, and the name "Venus Flower Baskets" has been given to them. They are found in the neighbourhood of Cebu, an island in the Philippine Archipelago. Examples of the "Birds'-nest Sponges" (*Holtienia* and *Crateromorpha*), from the Atlantic and Indian Oceans, are also exhibited in this Case.

Opposite to this case, a magnificent specimen of a fibrous sponge, called "Neptune's Trumpet" (*Luffaria archeri*), more than five feet in length, is exhibited. It was discovered at Ambergris Island on the coast of Yucatan, and presented to the British Museum by Surgeon-Major Samuel Archer.

* It is placed behind the marble bust of Dr. John Edward Gray, for many years Keeper of the Zoological Department.

EASTERN ZOOLOGICAL GALLERY.

The *Wall Cases* contain the general collection of BIRDS; the larger *Table Cases* contain the collection of SHELLS of Molluscous animals; on the top of the Wall Cases is a series of horns of different kinds of Deer and Rhinoceros.

The Wall Cases on the west side of the room, or to the left on entering from the Mammalia Saloon, contain (1-26) the diurnal and nocturnal Birds of Prey. Cases 27-64 contain the Perching Birds; Cases 65-77, the climbing or Scansorial Birds; Cases 78-88, the Pigeons.

On the east side of the room, Cases 84-106 contain the Gallinaeous Birds; Cases 107-134, the Wading Birds; and Cases 135-166 the Web-footed Birds.

Cases 1-26. Diurnal Birds of Prey. Some of the most interesting species are, the Condor, or Great Vulture of the Andes, which soars higher than any other bird; the Turkey Buzzards, or Carrion Vultures, which clear away putrifying carcases, and are the most useful scavengers in the warmer parts of America; the Eagles, the most formidable of which are the Læmmergeier and the Wedge-tailed Eagle of Australia; the Kites; the true Falcons, which are the most courageous, in proportion to their size, of all the Birds of Prey, and some of which are used in Falconry; the Secretary Bird of South Africa, with its long legs, which kills venomous snakes, and, therefore, is strictly preserved in the British Colonies; it derives its name from the plumes, like pens, on the side of the head. These obtain their food during the day.

Of the nocturnal Birds of Prey, may be noticed the great Eagle Owl; the Snowy Owl of North Europe and America; the Fishing Owls, with their bare legs. The Owls, with a few exceptions, hunt for their prey by night, being most useful by destroying a great number of noxious animals, rats, mice, &c. Their soft plumage renders their flight almost noiseless.

Cases 27-77. The Perching Birds. Cases 27, 28. The Crows, Jays, and Magpies. The gorgeous Birds of Paradise from New Guinea and the adjoining islands, where their skins and plumes form a regular article of a lucrative trade; selections of the finest specimens have separate glass cases allotted to them. The Yellow and Black Orioles, of which one Continental species is a rare visitor to the south of England. Case 29 contains the Drogos or King Crows and the Wood-Shrikes. In Cases 30, 31, are the Caterpillar-catchers or Cuckoo-Shrikes, so called from the similarity exhibited by some of them to the plumage of a Cuckoo; and the Flycatchers, one of the most elegant of which is the Paradise Flycatcher of India, with its long drooping white tail. Case 32. Shrikes or Butcher-birds, the latter name derived from their habit of impaling insects and small birds on thorns. Cases 33-35 contain the Thrushes, generally small birds of sombre coloration, but

possessing great powers of song, which is not the case with many of the brighter plumaged kinds of the same family inhabiting the tropics.

Of the wide-gaped section of Perching Birds, Cases 36-38, may be specified the Goatsuckers, which fly about at night, and live on moths and beetles; the Trinidad Goatsucker, or Oil-bird, is found in caves in South America, and considered a delicacy. The Leona Goatsucker of West Africa, with very long feathers appended to its wings, so that, when flying, it looks like a bird with four wings. Case 39. The Todies, Rollers, Broadbills, and Motmots, living chiefly on insects and fruits; the plumage of many of these is very showy. Case 40. The Trogons, living in low damp woods in the tropics, particularly of the New World; one of the most conspicuous is the long-feathered Quetzal, a sacred bird of the ancient Peruvians. Cases 41, 42. The Kingfishers, mostly large-billed birds with short tails, living on fish, insects, and other small animals, are of bright plumage. One of the largest is the Laughing Kingfisher of Australia, which lives on snakes and reptiles; the colonists call it the Jackass, from its loud and singular note. Case 43. The Swallows and Swifts, which pursue flies on the wing; their wings and tail are very long, their legs very short. The Esculent Swallow constructs its nest of a substance which when dissolved in soups is esteemed a great luxury in China and elsewhere in the East. The same case contains the Hoopoes and Sunbirds of Africa and Asia; the latter have brilliant metallic plumage, and have often been taken for Humming-birds; they feed on the nectar of flowers and on insects which they find in the tubes of flowers. Case 44 contains the true Humming-birds, peculiar to America. Among the finest may be mentioned the topaz, garnet-throated, tufted-necked and racquet-tailed Humming-birds. The beak in some of the species is of enormous length; in most it is straight or bent down, in a few it is turned up. Their food consists of minute insects and the honey of flowers. They fly with a humming noise, and never settle on the ground.

Case 45. The Honey-eaters, peculiar to Australia and New Zealand. They have curiously-feathered tongues, which assist them in sipping their food. Cases 46, 47. The Creepers, Nuthatches, and Wrens, most of which can creep up and down trees, their long hind claws taking a firm grasp of any inequality in the bark. The Nuthatches have great strength in the beak, in this respect resembling Woodpeckers, and, like them, tapping on trees.

Cases 48-52. Warblers and Tit-Mice, feeding chiefly on insects and grubs. Case 48. The Tailor-birds, forming curious nests of leaves, which they stitch together; the Emu Wren of Australia, and the Lyre-bird or Menura of Australia. Case 49. The Warblers, birds of plain plumage, but famed for their agreeable song; the Black-cap and Nightingale are placed here. Cases 50, 51. The Wheatears and Titmice; the latter are very active in flitting from branch to branch and suspending themselves in all kinds of attitudes whilst seeking for insects. Case 52. The American Wood Warblers; the Pipits and Wagtails.

Case 53. The Ant-Thrushes: some of these have long legs and

short tails; they are inhabitants of the tropics of the Old World; many have brilliant plumage. Cases 54, 55. The Chatterers: many of these are of beautiful plumage and feed on berries and insects; remarkable among them is the white Chatterer of the American forests, called the Campanero, or Bell-bird, from its note resembling the convent bell. Case 56. The Tyrant-Flycatchers of North and South America pursue and catch small birds as well as insects. One of the most curious is the King Tody of South America, with a finely coloured and peculiar radiated crest on its head. Case 57. American Bush-Shrikes. Case 58. The metallic-plumed Glossy Starlings; the Bower Birds of Australia; they form a bower of twigs, which they adorn with feathers and strew with bones and stones, using it as a place to play in. The Oxpeckers of Africa with their strong beaks pick grubs out of the skin of oxen and other beasts. Cases 59, 60. Starlings and Hang-Nests. The latter birds are found only in America, and derive their name from the wonderful purse-like nests which they build. This peculiarity is shared by the Weavers of Africa and Asia (Cases 60, 61), so named from the elegant nests they weave with dried grasses: some of these live in great colonies with the nests under one great cover. Cases 61, 62. The Tanagers of the New World, remarkable for the gay plumage of the males. Cases 63, 64. The Finches and Buntings, living chiefly on seeds; the Larks, with the hind claw long and straight; the Cross-bills, with the points of the beak crossing each other and giving them great power in tearing pine-cones to pieces to get at the seeds.

Cases 65-77. The Scansorial Birds, powerful graspers from the arrangement of the toes, two before and two behind. Cases 65-67. The Barbets and Woodpeckers, the latter distinguished by their wedge-shaped beaks and bristly-pointed tails; they live on insects and larvæ, which they extract from trees, by pecking holes with their strong chisel-like beaks, and then inserting their long extensile tongues. The species are most numerous in America and Asia. Cases 68-70. The Cuckoos. Many of these deposit their eggs in the nests of other birds, which sit upon them and rear the young; the Honey-guides of South Africa are so called from guiding the natives to the nests of wild bees; the Golden Cuckoos of South Africa have brilliant metallic green and purple plumage; the Anis are black birds, found in South America and the West Indies. They are very fond of warmth, and live on insects. Case 71. The Colies of Africa and India, which sleep in companies, suspended by one foot; the African Plantain-eaters. Cases 72, 73. The Hornbills, with their enormous beaks: the females when incubating are imprisoned in the nest (which is placed in the hollow of a tree) and fed by the male. Cases 73-76. The Parrets: The long-tailed Brazilian Macaws with naked cheeks; the Australian Parakeets; the Cockatoos; the New Zealand Strigops having the aspect of an owl; and the red and blue Lories of the Indian Archipelago. Case 77. The Toucans of the New World, with large beaks; one of the most curious is the curl-crested species.

Cases 78-83 contain the Pigeons; the most conspicuous of these

are—the Victoria and great Crowned Pigeons of the East Indian Islands; the Nutmeg Pigeons, feeding on aromatic fruits; the *Didunculus*, from the Navigator Islands, once exposed to the danger of extermination by the introduction of the cat into those islands; the Bronze-winged Pigeons of Australia. Unlike the Gallinaceæ, the Pigeons when hatched are bare, and require to be fed by their parents.

On the table cases opposite these, in glass cases, are the showy Fruit-eating Pigeons from New Guinea and the South Sea Islands.

Cases 89, 90. The Curassows of South America, some of them with curious crests and knobs on their beak.

Cases 91–93. The Peacocks and Argus Pheasants of Asia and its islands; the rare Crossoptilon from Thibet, and the many-spurred Polyplectrons, with their fine eye-like spots. Cases 94–100. The Pheasants, Wild Fowls, and Turkeys: the Monaul, or Impeyan Pheasants, found on the high mountains of India, where they live on bulbous roots, which they dig up with their large beaks. The white-tailed Pheasant of Borneo, recently discovered by Sir E. Bulwer; the Lady Amherst's Pheasant from Thibet, and the long-tailed Reeves's Pheasant from China. A separate Glass-Case contains a remarkable cross between the Golden and Lady Amherst's Pheasants, more gorgeous in color than either of the parents. The Wild Fowls, which are inhabitants of the Asiatic jungles and woods; the Fire-backed Pheasant, and the Horned Pheasants of North India, with their fine painted faces. Turkeys and Guinea-fowl; the most conspicuous of which is the Ocellated Turkey of Honduras and Vulturine Pintado. Cases 101, 102. The Partridges and Quails; some of the American species have been acclimatized in England; they subsist on seeds chiefly. Cases 85–87. The Grouse: some inhabiting snowy regions, change their plumage in winter to snow-white. The Sandgrouse, with their sandy-colored plumage, inhabit the deserts of the Old World. One species, the *Syrrhaptes paradoxus*, an inhabitant of Central Asia, has suddenly appeared in large numbers in Europe, and several small flocks have reached England, where they have been observed for three consecutive years. Case 88. Sheathbills and Tinamous of the New World. The Megapodius group, including the Brush Turkey of Australia, make large mounds of decaying vegetable substances, in which the eggs are deposited, and are hatched by the heat of the fermenting mass.

Cases 103–109. The Ostrich, Emeus, and Cassowaries, the largest of recent birds, incapable of flight, but noted for their powers of running. In Case 107 are specimens of the Apteryx, wingless birds of New Zealand, sleeping during the day, and feeding at night on worms and insects. Cast of the egg of the *Aepyornis maximus*, a fossil gigantic bird, from Madagascar. Opposite the upright case 108, are placed three glass cases containing skeletons and other remains of three birds which, incapable of flight, formerly were found in abundance in certain uninhabited islands, but which became extinct soon after their home had been discovered and invaded by man. The most celebrated is the *Dodo* from Mauritius, a gigantic pigeon: with its

skeleton are exhibited a foot, belonging to a specimen which was formerly contained in Tradescant's Museum at Lambeth, and also various models of head, skulls, and bones of the foot. An oil-painting of this remarkable bird is hung in the wall-case 108, which is said to have been made from a living bird, brought from the Mauritius. The selection of bones of the Dodo, shown in a small case on the right side of the skeleton, as well as the skeleton, were obtained from a turbarry in the island mentioned. The two skeletons in the case on the right side of the Dodo represent a male and female of the *Solitaire* (*Pezophaps solitarius*) from Rodriguez, a small island situated about three hundred miles to the east of Mauritius. Like the Dodo, the Solitaire was a flightless pigeon, but less bulky, and of a more slender build. Although the wings were too weak and quite useless for the purpose of flight, they were armed at the wrist joint with a large bony excrescence (at least in the male), and these birds appear to have used them in their combats very much in the same manner as our common pigeons. The skeletons were discovered by one of the naturalists accompanying the Transit of Venus Expedition in 1874, and presented by the Royal Society of London.

The case on the left side of the Dodo contains the remains of a gigantic flightless Goose from New Zealand (*Cnemidornis calcitrans*). Like the pigeons of the Mascarenes, it became extinct within a very recent period.

Cases 110, 111, 112. The Bustards and Coursers, quick running birds, inhabitants of the barren parts of Europe, Africa, Asia, and Australia, where they feed on grain, herbage, worms, and insects. Cases 113-134. The Wading Birds, generally provided with long legs. Cases 113, 114. The Plovers, Turnstones, and Oyster-catchers; the last are so named because they are said to open bivalve shells with their bills, to feed on the contents. Case 114. The Trumpeters of South America; one of these is employed to guard poultry from the attacks of hawks. Cases 115-117. The Cranes found on the borders of rivers and marshes, feeding on insects and seeds; the fine-crested Egrets, with their delicate white plumes; the Bitterns and Night-Herons; the wide-beaked Boatbill and Spoonbills; the Demoiselles, so named from their graceful and elegant motions.

Facing Wall Case 134, a small Case is placed, containing a group of Knots (*Tringa canutus*) with their young. This bird is a kind of Sandpiper, distributed in the winter season over the greater part of the Old World, and common during the autumn migration on the south coast of England. Its breeding-home has been discovered quite recently during the Arctic Exhibition, when the specimens here exhibited were procured (4th of June, 1876). Cases 124, 125. The Storks and Ibises; the Ethiopian Ibis, the mummies of which were preserved by the ancient Egyptians; the *Balaniceps* of the Upper Nile, which is enabled by its powerful beak to feed on hard-scaled fishes and tortoises. Cases 127-129. The Godwits, Sandpipers, and Phalaropes; the Avocets, with their very long legs, and upturned or recurved bills; the long-legged Plover, which seems to walk on stilts.

Case 130. The Snipes, which feed among marshes; the Painted Snipes of India. Case 131. The Jacanas, with their long toes, enabling them to walk with ease over the floating leaves of water plants; the Screamers of South America, with spurs on their shoulders. Case 132. The Rails. Cases 133, 134. The Gallinules, which live on the borders of rivers and lakes, and are excellent swimmers. A pair of Coots (*Fulica atra*) with nest and a full complement of eggs, presented by Edward Shelley, Esq., are exhibited in a separate case opposite to Wall Case 134. In a glazed case, one of the most notable, as it is the rarest, is the *Notornis mantelli* of New Zealand, now nearly extinct. Case 134. The Finfoots of South America and West Africa have curiously lobed feet, and dive like the Grebes.

Cases 135-166. The Web-footed Birds. Case 135. The Flamingos, the longest-legged birds of the group. Ancient epicures regarded their tongues as a most luxurious dish. Cases 136-139. The Geese, such as the Spur-winged Geese, so named from the spurs with which the wings are armed; the Geese feed chiefly on grass and other herbage. Cases 140, 141. The Swans, with their long and graceful neck; the Black Swans of Australia, giving the names to one of the districts; the Black-necked Swan of Chili, acclimatized in Europe. Cases 142-148. The Ducks: some of these, as the Sea Ducks, Cases 146-148, have a fin to the hind toe; the spinous-tailed Ducks are found in the warmer parts of the world; the pink-headed is a rare and curious species. Case 149. The Mergansers, natives of the arctic regions, feeding on fish. Cases 150, 151. The Divers, so named from their powers of diving, greatly owing to the backward position of their legs; the Grebes have often curious tufts of feathers about their heads. Cases 151-154. The Auks, oceanic birds, found within the Arctic and Antarctic Circles, where they dive after fish and crustaceans on which they feed; they use their scaly wings as oars: the Great Auk (*Alca impennis*) now extinct. The skeleton of this bird on the adjoining Table Case was obtained from a guano-mound in a small island near Newfoundland. Case 154. The Sea Parrots and Guillemots, building on the ledges of precipices overhanging the sea. The Penguins, as the "Emperor," from the Antarctic Regions, and the "King" from the Falkland Islands, both of which are noticeable as being the largest and most singular of the aquatic birds. Cases 155-159. The Petrels and Gulls, marine birds, feeding on fish and other marine creatures; the Albatross has the greatest extent of wing of any bird, and the most wonderful powers of sustained flight. The Stormy Petrels seem to run on the water, and often feed in the wake of ships. Case 160. The Terns or Sea Swallows, birds of great powers of wing; the Skimmers have curious razor-like bills, the upper mandible being the shortest. Case 161. The Tropic Birds, so called from their presence being a sure sign to the sailor that he has passed the tropics. The Darters or Snake Birds have small heads and long necks; they dart into rivers, and spear fish with their sharp bills. Cases 162-166. The Pelicans, Cormorants,

and Frigate Birds, some of which have large pouches under their beaks, in which they hold the fish which they catch.

The SHELLS of MOLLUSCOUS ANIMALS are placed in the larger Table Cases across the sides of the room.*

Tables 1-20. The Gastropods, like the Whelk and Snail, which creep by means of a fleshy surface projecting from the under part of the body and called the foot, and have comb-like gills. Some of the more marked are the Cones, such as the rare "Glory of the Sea," from the Philippine Islands; the animals of these kill their food by means of poisonous teeth implanted in their beak. Tables 8-13. The Trunk-bearing Mollusca, which, with the hard teeth in their long proboscis, make perforations in other shells and extract their contents; the Olives, Harps, Persian Carpets, Turnip shells, Mitres, Volutes, and Date shells; the Helmet shells, used in making artificial Cameos; the Wentletrap or Staircase shells, once celebrated among collectors for their rarity. The Violet shells, which float on the ocean and, like the Murices, emit a purple fluid which has been used as a dye. Tables 14-20. The Rostrum-bearing Mollusca, with a long muzzle with tentacles on the sides; as the Apple Snails, which live in ponds in warm climates; the Cowries—one kind is extensively used in place of small coin in Africa. These all crawl on a broad expanded foot. In Tables 19, 20 are the Strombs and Carrier-shells, which have a compressed foot for leaping. The Carrier-shell has the peculiarity of attaching to the outer surface, as it increases in size, stones, fragments of other shells, coral and other marine substances, and has been called "the Conchologist" and "the Mineralogist," according as shells or minerals preponderate.

Tables 21-25. The Scutibranchous Mollusca, the gills of which consist of lamellæ, forming one or two series on the back of the neck or on the under edge of the mantle round the foot; such as the Trochidæ, the Haliotidæ or Earshells with their pearly lustre; the Fissurellæ or Keyhole limpets; the Limpets with their simple conical shells, and the many-valved Chitons, which have a series of eight shelly pieces or "valves" down the back of the animal.

Tables 25-30. The Heterobranchous Gastropods, with variously-formed respiratory organs. The Bullidæ are placed here, with their curious strong gizzards; the Bubble shells, the Aplysia or Sea Hare, which feeds on sea-weeds and discharges a deep purple fluid when danger approaches; the Helicidæ, or Snails and other allied families, which live on land and have cylindrical retractile tentacles.

Tables 31-48. The Bivalve shells or Conchifera; the animal of these is enclosed between two shelly valves, united by a ligament. Tables 31-38 contain the Siphonophora, which have the mantle closed behind, and furnished with two apertures, the lower for the admission, and the upper for the emission, of the water from the mantle cavity. Some of these, as the Veneridæ and other families, crawl on a compressed foot, while the Cockles have an elongated foot,

* Models of the animals of most of the families are arranged in the Cases along with the shells.

angularly bent in the middle, and fitted for leaping. Near these, but with a small rudimentary byssiferous foot, are the Tridacnæ, one of which (the *T. gigas*), when full grown, is the largest and heaviest of shells, some of them weighing more than 300 pounds. The Pholadacea, or Boring shells, live sunk perpendicularly in holes in rocks, or in sand. Tables 39-48 contain the Asiphonophora, which have the mantle-leaves free, and sometimes a separate single siphonal opening, for the emission of the water, as the Mussels and Oysters, many of which secrete pearls; the brightly-coloured Spondyli, or "Thorny Oysters," with their rough, foliated or spiny shells, and the thin Placunæ, or "Cake-Oysters," which are semi-transparent.

In Table 49-50 are shells of the Mollusca which have no distinct foot on the under side of the body, and which either live attached to marine bodies (*Brachiopoda*), or float on the surface of the sea (*Pteropoda*), or walk by means of the tentacles placed round their heads (*Cephalopoda*). The Pteropoda have an expanded fin on each side of the small foot. Of these the Limacina and Clio are so abundant in the Arctic Seas as to form a great part of the food of the whale. The Cephalopods (of which the Cuttle-fish and Octopus are examples) have eight, ten, or many strong and elongated arms round the mouth of their large and distinct head: the mouth is armed with large beak-like jaws. When swimming their motions are rapid. Their eyes are large, and their back is generally supported with an internal horny blade, sometimes strengthened with a shelly coat, as the cuttle bone. They have a secretion of a deep black colour, which they emit when in danger, and thus conceal themselves. They are very voracious. The Paper Nautilus (*Argonauta*) fabricates a delicate symmetrical shell. The Pearly Nautilus forms a shell which is divided into chambers, the animal inhabiting only the outermost. Some of the extinct chambered shells, as the Ammonite, are placed with the Nautilus Shell in Table 50.

In some of the side Table Cases there are—a series of specimens exhibiting the structures, diseases, deformities, and reparations of shells, such as the distorted variety of the common Garden Snail, described as *Helix cornucopiæ*; a series of the eggs and egg-cases of Molluscs; a series of specimens exhibiting the shells used for commercial purposes, such as the cameos, mother-of-pearl, gloves made from the byssus of the Pinna, the Chank shells carved by the natives of India and used in their temples. In another Case are specimens of the various kinds of Sea Slugs (*Holothuria*); in China and the East Indian Archipelago they are sold as articles of food, under the name of Trepang.

Some of the rarest examples of small Quadrupeds are exhibited on the Table Cases. The stuffed specimen of the Aye-aye of Madagascar shows its large ears, the slender middle finger of the fore-hand, and the thick thumb of the hind-hand. The skeleton of the same animal shows the strong curved chisel-shaped front teeth: with these the Aye-aye gnaws down to the burrows of wood-eating grubs, and with its slender hooked finger extracts them. It is nocturnal, arboreal, and is guided to its favourite food by its acute sense of hearing. Also the curious Chlamydochorus and its singularly formed skeleton from

Chili, and various specimens of *Propithecus* and other Lemuridæ (*see* p. 117) from Madagascar.

In the centre and round the sides of this gallery are now exhibited some groups of birds in separate cases, designed to illustrate the breeding habits of British species. The surroundings of the nests are copies from nature. At present the following are exhibited: the common fly-catcher, whinchat, willow-warbler, sedge-warbler, reed-wren, nightingale, great tit, long-tailed tit, yellow wagtail, reed-bunting, linnet, yellow-hammer, sky-lark, goatsucker, green wood-pecker, pheasant, moor-hen, coot, great crested grebe, and herring-gull.

At the North end of the gallery stand the cabinets containing the magnificent collection of Butterflies recently bequeathed by the late Mr. W. C. Hewitson.

THE NORTHERN ZOOLOGICAL GALLERY.

FIRST ROOM.

At the entrance into this gallery is placed a specimen of a Gigantic Land Tortoise (*Testudo elephantina*). This kind is found in Aldabra only, a small uninhabited island in the Indian Ocean, north-west of Madagascar. Formerly found in great abundance, it is now nearly extinct, the majority of the specimens having been captured by the crews of passing vessels, so that a few only remain. The specimen exhibited is a male, which weighed 870 pounds, and although known to have been more than 80 years old, was still growing at the time of its death.

The skeleton, with carapace, of the Leathery Turtle (*Sphargis*), the largest of all living Chelonians. Its shell is devoid of bone, and flexible like leather. It seems to inhabit all seas of the temperate and tropical zones, and has rarely occurred on the British coast. Its flesh is not eaten.

The WALL CASES 1-8 contain a collection of Nests of Wasps and Bees; some are constructed of clay, or of sand, while others are of a paper-like substance, made of an admixture of the scrapings of wood and vegetable fibre with the saliva of the insects. Specimens of the various insect fabricators of these structures are in many instances attached to the nests. Case 6 contains the remains of the square lintel of a door of one of the government offices in St. Helena, showing the destruction caused by a species of White Ant. In Case 8, a series of the different stages of development, and of the products of the Japanese Silk-moths, prepared and set up in Japan, is exhibited. Cases 9-16 contain a collection of the Nests of Birds; among the more noticeable are the playing avenues of the Australian Bower Birds, the pendulous nests of the American Orioles, and the nests of the Esulent Swallow: that of the San Geronimo Swallow is a long pendulous tube formed entirely of the seed of a plant, secured together by the saliva of the bird; the hollow for the eggs is at the top, inside the tube; the bird has placed a false entrance on the side to deceive its enemies. Various nests of Humming Birds, Honey-

eaters, Tailor Bird and Lyre-tailed Menura, are also shown. The TABLE CASES 1-8 contain specimens illustrative of the various changes of Insects, their nests and structures; the cocoon of the gigantic Goliath Beetle of Western Africa, the clay nests of various species of White Ants, the various Vegetable Galls, and a series of the nests of Spiders; among these the nests of the Trap-door Spider, and a remarkable flat web, constructed by an Australian species, are shown here.

On the walls are suspended some specimens of the large gigantic Land-Tortoises which once inhabited in large numbers the Galapagos and the islands of Mauritius, Rodriguez, and Aldabra. They formed a very important article of food to navigators in the seventeenth and eighteenth centuries during the protracted and tedious voyages across the Indian and Pacific Oceans, but are now almost extinct.

SECOND ROOM.

The WALL CASES contain the stuffed exotic REPTILES and BATRACHIA; in the Table Cases are contained the hard parts of the RADIATED ANIMALS, including the SEA-EGGS, SEA-STARS, and ENCRINITES.

The Wall Cases 1-8 contain the order of LIZARDS; exemplified by the Monitors or Varanus of Africa, India, and Australia; the Heloderms of Mexico, which have grooves in the back of the teeth like the poison-fangs of serpents; the Safeguards, large lizards of the tropical parts of America. The Tuatera (*Hatteria*), the largest reptile of New Zealand. The Scincs (Case 5), generally small, and polished: some have distinct and strong legs, and others only traces of them; in the Blind Worms the bones of the legs are hid under the skin. Case 6, 7. The Guanas, many of which are highly esteemed as food, are natives of America, and, like the Chameleons, have the power of rapidly changing their colour; the large marine Iguanas from the Galapagos Islands, one of which feeds on sea-weeds; the diminutive Dragons of India, with the skin of their sides expanded upon long slender ribs, in the form of wings, which spread out and support the creatures as they leap from branch to branch. In Case 8 is the Moloch of Australia, covered with large spines. The Chlamydosaurus, or frilled Lizard of North Australia, with a large folded frill round its neck, like a Queen Elizabeth's ruff, which it can elevate when excited. The Chameleons of Africa and India, celebrated for the rapidity with which they change their colours; they live exclusively on trees and bushes and feed on insects, which they catch by protruding their long tongue; only a small part of the eye is visible, the rest being covered with skin; the eyes move independently of each other.

Cases 9-13. SNAKES or SERPENTS. Case 9. The Poisonous Serpents, such as the Rattle-snakes of the New World, which have a rattle at the end of the tail; this rattle is formed of a series of hard horny joints, fitting loosely one into another, which the animal can shake at pleasure; the Vipers, such as the Adder, the only venomous reptile of the British Islands; the Puff-adders of Africa, so named from their power of inflating their bodies when irritated. Cases 10,

11. The Boas, with rudiments of legs; they are not venomous, and kill their prey by constriction, twisting the end of their prehensile tail round a tree, and thus increasing their power over the animal when encircled by the folds of their body; their gape is enormous. A large specimen of the Anaconda (*Boa murina*) commonly, but not quite correctly, called *Boa constrictor*, is exhibited in a separate case in the middle of the room. It is a native of the hottest parts of South America, where it lives on the banks of rivers and lakes watching for its prey, which consists chiefly in animals coming to the water to drink. The specimen exhibited is 29 feet long; but this kind grows to a still larger size, and is undoubtedly the largest kind of snakes in existence. It has been mounted in the act of seizing a Pekary, but it would have been able to overpower and swallow an animal of twice or thrice that size. Case 13. The Colubrine Snakes, many of which have poison-fangs, such as the Sea-snakes found in the seas of Asia and Australia; the Coral Snakes, banded with black and red rings; the Cobra Snakes, which can dilate the skin of the neck so as to form a kind of hood behind the head; they are the snakes used by the Indian jugglers, who carefully extract the poison-fangs before using them in the performances. The Tree Snakes called, from the great length of their bodies, the Coachwhip Snakes; one kind has the nose much produced.

Cases 14-22. The TORTOISES and TURTLES. Cases 14, 15. The Land Tortoises living on vegetable substances. Some of the largest kinds of this tribe have been mentioned above (p. 18). Specimens of the singular Abingdon Tortoise (*Testudo abingdonii*) are exhibited in this room; they come from Abingdon Island (Galapagoes Archipelago), where they were quite recently discovered by Commodore Cookson, of H.M.S. *Petrel*. Their shell is so thin as to be easily pierced by a knife. Cases 16-19. The Fresh-water Tortoises living on animal food; some of these cannot withdraw their heads into the cavity of the shell like the other Tortoises. Cases 20-22. The Three-clawed Terrapins living in the rivers of Africa, Asia, and America; they are carnivorous, and eat their food in the water. The Marine Turtles live in the ocean, feeding chiefly on sea-weeds and shell-fish; these include the Green Turtle, the fat of which is so much relished by the gourmand; the imbricated Turtle, which furnishes the "tortoise shell."

Cases 22-25. The CROCODILES and AMPHISBÆNAS. The Crocodiles and Alligators drown their prey before devouring it; the Alligators are only found in America; the Crocodiles in Australia, India, Africa, and America; the Gavial, or long-beaked Crocodile, is peculiar to India, and feeds chiefly on fishes, for taking which its long and slender snout and sharp teeth are well adapted. The Amphisbænas are so called from both ends being nearly equally blunt, which has led to the idea that they could move backwards or forwards with equal ease.

Case 26. The BATRACHIA, such as the Toads, Frogs, and Newts; the Tree-frogs can walk on polished surfaces, and over the smoothest leaves; the Bull-frogs of America, so called from their loud bellowing

noise; the horned Frogs of Brazil; the Pipa of Brazil, which transfers the eggs into cells on the back of the female, where they are hatched, passing through the form of the tadpole, and escaping as a perfect animal after a certain period; the great Salamander from Japan; the Siren of Carolina, which looks like an eel, with front legs—it is a truly amphibious animal, with lungs and gills; as is the Proteus inhabiting caves in Carniola; a wax model is added, to show its appearance when alive; the coral-coloured appendages to the head are the gills.

The Table Cases (1 to 10) contain the ECHINI, or Sea-eggs, such as the Club-spined Echinus and the Tesselated Echinus; the spines readily fall off when the animal is dead. Tables 7, 8. Sea-Pancakes, so depressed that there scarcely appears to be any room for their internal organs. Tables 11–18. The Star-fish, some with five and others with many rays; the rays are easily reproduced when broken or injured. Tables 19–23. The Lizard-tailed Star-fish throw off the ends of their rays when they are handled or put into fresh water. Table 23. The Gorgon's Head, with its many branches, somewhat resembling the Medusa's Head of Mythology. Table 24. The Comatula, or Sea-Wigs, the living representatives of the Encrinites found abundantly in some rocks. There is a recent Encrinite from the West Indies in a small case at the side of the doorway, and another under a glass-shade on one of the Table-cases.

THE THIRD ROOM CONTAINS THE

BRITISH ZOOLOGICAL COLLECTION.

The WALL CASES hold the Vertebrate Animals; the larger species, such as the Whales, Sharks, Tunny, Sturgeon and Skeleton of Sword fish, &c., are suspended on the Walls, or placed on the top of the Wall Cases.

The TABLE CASES contain Eggs of Birds; a series of British Annulose Animals, to illustrate the arrangement of the British Insects, Spiders and Crabs; the Collections of Shells and Radiated Animals.

Several large skeletons of fishes are exhibited on the top of the table cases, viz.: the skull of the Sea-Devil or Angler (*Lophius*); a perfect skeleton of the Hake, remarkable by the extraordinary dilatation of the lateral processes of the vertebræ; and skeletons of the Cod, Carp, and Maigre (*Scizena aquila*). Particularly deserving of notice is a young specimen of the Basking Shark (*See p. 148*), captured near Lowestoft; and a full-grown Fox Shark or Thresher (*Alopias vulpes*). This Shark is common round the British Coasts, in the Atlantic and Mediterranean, as well as on the coasts of California and New Zealand; it attains a length of thirteen feet, and feeds chiefly on Herrings, Pilchards, and Sprats; it uses its extremely long tail in splashing the surface of the water, whilst it swims in gradually decreasing circles round a shoal of fish which are thus kept together and caught by the shark in great numbers. Also stuffed examples of a gigantic Sea-

Perch from the African coast, which is known to attack bathers, and of a very large Cat-fish from the Upper Amazons, are temporarily exhibited here.

Some table cases are fitted up for the reception of instructive examples of Salmonoids; for instance, a large male Salmon in the highest condition from the Tay; its weight was forty-six pounds. Another male Salmon after spawning, from Ireland; this fish was found in an exhausted condition. A male Salmon from Denmark; on dissection it proved to be a sterile fish; in its stomach was found a full-grown Herring. Male and female of the Sea-Trout (*S. trutta*) from the Tweed. Other specimens of British Salmonoids are exhibited in the wall cases: large examples of the common Trout from the Thames (*S. fario*), weight twelve and fourteen pounds; of the Gillaroo from Ireland, and of the Great Lake Trout (*S. ferax*); of the Sewin of Wales, and of the Sea- or Bull-Trout (*S. trutta*).

In the Wall Cases 1-9 are the British MAMMALIA. Cases 10-30 contain the BIRDS. Among these is a specimen of the Great Auk, a species which has now become extinct; in the bottom of the Case is a Collection of Nests of some of the smaller British Birds. Case 31. The British REPTILES. Cases 31-43. The British FISHES; the rare *Ausonia cuvieri*, found once only on the English coast; the Opah or King-fish (*Lampris*), one of the most delicious fishes, is represented by a full-grown example and by a skeleton, showing the enormous development of the shoulder-bones.

FOURTH ROOM.

The WALL CASES round the Room contain the stuffed collection of Bony Fishes. The TABLE CASES contain a selected series of Annulose Animals, to exhibit their systematic arrangement.

Wall Cases 1-12 contain the SPINY-RAYED Fishes, that is, those which have numerous spines in the fin on the back, like the Perch. They are found in the sea as well as in fresh water, and form many very distinct groups. Cases 1-3. The common Fresh-water Perch of Europe and North America (*Perca*); the Bass of Europe, North America, Africa, India, and Australia (*Labrax, Lates*); the Pike-Perch (*Lucioperca*), celebrated for its delicious flesh; the numerous Sea-Perches (*Serranus, Mesoprion, Pristipoma*). Case 4: the various kinds of Sea-Breams, some of which attain a weight of fifty pounds, all being esteemed as food; the Red Mulletts (*Mullus*). Case 5 contains the Chætodons, beautifully coloured during life, and swarming between the corals of the tropical seas; several kinds of *Chilodactylus*, one of the most important fishes on the Cape of Good Hope and in other parts of the South Pacific, where large quantities are dried for exportation. Case 6: the Gurnards (*Trigla*), the Flying Gurnards (*Dactylopterus*). Case 7: the Maigre Tribe (*Scianida*), most of which are of very large size and edible; the air-bladder of some of the Indian kinds yields isinglass, and one (*Pogonias chromis*) is the Drum-fish of the Americans, producing musical sounds under water; the Tribe of the *Polynemida*, easily recognized by the long filaments behind the

head; one of the best sorts of isinglass is obtained from their air-bladder; the Barracudas (*Sphyrenidae*), armed with formidable teeth; the flesh of some of the West Indian species is poisonous. Also several of the more important Food-fishes of Tasmania. Cases 8-10: the tribe of *Trichiuridae*, all rapacious fish, with a long body like the Barracudas; one kind (*Thyrstites*) is celebrated for the excellent flavour of its flesh, and much esteemed at Madeira and in the West Indies; the species found at the Cape forms an article of export; and another kind is one of the principal food-fishes of Tasmania. The Mackarel and Horse-mackarel Tribes, found all over the globe; to these belong the Mackarel, Tunny, Bonite, the Sucker (*Echeneis*), which attaches itself by means of a sucker on the head to ships, sharks, turtles, etc., the John Dorees (*Zeus*), the Dolphins (*Coryphæna*), the Pilot (*Naucrastes*), which follows in the wake of ships along with sharks, the Horse-mackarels (*Caranx*), with a very great variety of different kinds. Case 11 contains the head of one of the largest fishes of this group (a *Serranus*); it is from the Seychelle Islands, where it is known as "Vieille"; some kinds of Angler or Sea-Devil (*Lophius*); the Wolf-fish (*Anarrhichas*), which is nothing but a very large Blenny, and able to crush the hardest shells with its flat, pavement-like teeth on the sides of the jaws; the Herring-kings (*Trachipterus*, *Regalecus*), long, band-like fishes, with a silvery, scaleless body, and red fins; specimens have been found some twenty feet in length, and were mistaken for "sea-serpents;" they inhabit the greatest depths of the oceans, and when, by some accident, they come to the surface of the water, their muscles have lost all power, and they float, unable to escape. Case 12 contains the Surgeon-fishes (*Acanthurus*) of the West Indies and other parts of the Tropics, armed with one or several lancet-like spines on the side of the tail; the grey Mulletts (*Mugil*); and a gigantic example of the Pipe-fish (*Fistularia*).

Wall Cases 13-14 contain the ROCK-FISH or WRASSES, which also have numerous spines in the fin of the back, but are provided with thick lips, and with a triangular plate of teeth in the gullet. Those living in the sea are distinguished by their vivid changeable colours; some of them are called Parrot-fishes (*Scarus*, *Pseudoscarus*), from their bony jaws, which resemble a parrot's beak, and with which they break off corals, on which they feed. Also an example of the interesting viviparous fishes of California (*Ditrema*) is exhibited, showing the perfectly formed young ones in the interior of the parent fish. The fresh water species of this division are found only in Africa and South America, the most celebrated being the Bolti of the Nile (*Chromis*).

Wall Cases 14-15 contain the COD and FLAT-FISH Tribes.

Wall Cases 16-22 contain the SOFT-RAYED Fishes, that is, those which have no, or only one, strong spine in the fin of the back, or which lack the back fin altogether. The majority live in fresh water, but some tribes are sea-fishes. Cases 16-17: the Cat-fish Tribe, generally armed with strong spikes in the fins on the breast and back, provided with long barbels at the mouth, and without scales, but sometimes with large bony bucklers. Of the numerous various kinds of this

tribe, the following are the most remarkable: the European Cat-fish (*Silurus glanis*), the largest fresh-water fish of Europe; the Bayad (*Bagrus bayad*), one of the largest fishes of the Nile; the Electric Cat-fish, which defends itself by electric shocks, and is found in the rivers of Tropical Africa. Case 18: the Salmonoids and Characines, the latter most valuable fresh-water fishes from South America and Africa. Cases 19-21 contain the Pikes and some tribes allied to them, as the Gar-Pike (*Belone*), and Flying-fishes (*Exocoetus*); the Carp and Herring Tribes, exemplified by the common Carp, a fish indigenous in Asia, and introduced into Europe; the Catla, the most esteemed fish in Bengal; the numerous group of Barbels, one of which is the large-scaled Mahaseer of India; the Roach, Rudd, Chub, Tench, Bream, etc. One of the largest kinds of Herrings (*Megalops*), attaining to a weight of a hundred pounds, from the West Indies, is exhibited on the top of these cases. Case 22 contains the Eels, Congers and Murænas, the latter being frequently ornamented with bright colours, like snakes.

Wall Cases 23-26. The PIPE-FISHES or Sea-needles and the Sea-horses (*Syngnathus* and *Hippocampus*): marine fishes of a singular shape, with a long tube-like snout, at the end of which is the small mouth, and with the body enclosed in hard, bony shields. The males carry the eggs and young ones in a pouch under the tail, or on the lower side of their body. The Globe-fishes (*Diodon*, *Tetradon*), which are covered with spines, and defend themselves by inflating their body into a globe; they are often found floating on the surface of the water; the flesh of many is poisonous. The File-fishes (*Balistes*), and the Coffin-fishes (*Ostracion*), the body of which is enclosed in a hard, four- or five-sided case. The Sun-fishes (*Orthogoriscus*), well known to all fishermen on the English and Irish coasts, who find them frequently floating asleep on the surface of the sea; they attain to an enormous size, sometimes weighing 800 pounds or more, and are easily recognized by the singular shape of the body, which has the appearance as if the tail had been cut off; they are not used as food. Finally, the Lampreys (*Petromyzon*), the mouth of which is transformed into a sucker; by its means they attach themselves to stones, and also to other fish, feeding on their flesh. The Sea-Lamprey is the largest kind, generally living in the sea, but frequently ascending rivers for a considerable distance. The River-Lamprey is used as bait for the Cod and other sea-fishes, and forms a valuable source of income to the Thames fishermen.

On the top of the Cases are some specimens of the larger Fish; the *Sudis gigas* of Guiana, the largest fresh-water fish; the Flying Sword-fish; the pike of a Sword-fish forced through the oak timber of a ship, these fish swimming with great force; a skeleton of a deep-sea fish from Madeira (*Alepisaurus*) and large Japanese Crab.

TABLES 1-12. Insects, such as the Coleoptera, or Beetles; the Leaf beetle, or Mormolyce of Java; the Scarabæus, held sacred by the Egyptians; the large African Goliath Beetles; the Fire-fly of the West Indies; the Weevils, as the Diamond Beetle of Brazil; the long-

horned Beetles, such as the Harlequin Beetle; the Tortoise Beetles; the Lady-birds, the larvæ of which feed on plant-lice. Orthopterous Insects, such as the Praying Mantis, with their eggs; the Walking Sticks and Leaf insects, resembling leaves and twigs of trees; the Crickets. Neuropterous Insects, as Dragon-flies: Ant-lions, the larvæ of which form pits to catch insects; the White Ants, so destructive in the tropics. Hymenopterous Insects, as the Ichneumons, Ants, Wasps, and Bees: the most interesting of all the orders on account of the curious habits and strange instincts and powers of its members. The Lepidopterous Insects, such as the Butterflies, Hawkmoths, and Moths. The Hemiptera and Homoptera, with their strange forms. The Diptera, such as the Gnat and the Breeze. The Tsétse of Tropical Africa, a small fly which by a single bite destroys horses and domestic cattle.

Tables 11, 12. The Spiders, as the Mygale, or Bird-catching Spider; the Trap-door-Spiders, which dig holes in clayey banks, and close them by a door hanging with a hinge; the Scorpions; the Ticks. The Centipedes and Millipedes, so called from the great number of their feet.

Tables 13-24. Crustacea, such as the Land Crabs of Africa and the West Indies; the Hermit Crabs, which live in shells; the Robber Crab or Tree Lobster, which climbs the cocoa-nut trees to get at the nuts; the Lobsters and Cray-fish; the Glass Crabs found in the tropical parts of the ocean; the King Crabs of America and the Chinese seas.

FIFTH ROOM.

The WALL CASES contain the Ganoid and Cartilaginous Fishes, viz.: the Sturgeons of Europe and America; the long and flat-snouted Polyodon of the Mississippi; the *Polypterus* of Tropical Africa, and the Bony Pikes (*Lepidosteus*) of the North American Freshwaters, covered with scales, hard and polished as ivory; the African Mudfish (*Lepidosiren*), with four long threadlike limbs; in summer, before the water is dried up, it buries itself in the mud and forms a case in which it lies torpid until the rainy season begins; the Barramunda (*Ceratodus*), a fish hitherto known from fossil teeth only, but recently discovered living in Queensland; the Cartilaginous Fish, such as the Sharks and Rays; the Torpedo or Numb-fish, which defend themselves by means of an electric apparatus on each side of the head. The middle of the room is occupied by a Saw Fish (*Pristis pectinatus*), common in all tropical seas, and a most dangerous enemy to other large fish, the smaller kinds of whales, and even to man. The Saw Fish is a Shark with the upper part of the snout prolonged into a strong and broad blade, which is armed laterally with large teeth, and generally called the "saw." The mouth itself is armed with very small teeth, which by themselves would be quite harmless. In attacking another animal, the Saw Fish tries to rip open the abdomen with its saw, and having succeeded in thus killing its prey, it feeds on the intestines and other soft organs, leaving the muscular and tougher portions to the stronger-toothed sharks. On the top of the Cases are the saws of

various Saw-fish, and specimens of the larger Cartilaginous fish, also some of the larger Sponges, such as Neptune's Cup.

In the TABLE Cases are exhibited various kinds of Sponges which belong to an extensive class of mostly microscopic beings.

On the landing outside of this room is exhibited in a tank a specimen of the Ox-Ray from the Mediterranean (*Dicerobatis*), distinguished by a straight horn-like appendage on each side of the head, pointing forwards. These fishes are commonly called "Sea-Devils" in the West Indies and other tropical seas, where they attain to an enormous size. Specimens of thirty feet width are on record; and the capture of such large examples is attended with considerable danger.

ALBERT GÜNTHER.

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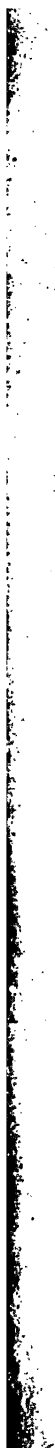
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